

Sliding Glass

Drawing In Vitro :Computer Drawing and the Intertextual Glass

Edwin VanGorder



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Sliding Glass

Introductions: Drawing Reflecting a Sliding Glass of the Seen and Seeing as the Cultures of Art and Language

Drawing as both verb and noun, like “looking glass” invites a connection to language : Sanskrit for example has some 300 words for drawing and these moods act as an over arching verb structure or supporting matrix. Language is cultural, and because culture is the broad array of events, the relation of Culture towards meaning may be a general idea of culture itself, or the specific cultures one may encounter either immersively or from an externalized viewpoint . I consider this a kind of mapping, on two planes, one being the broad sense of the collective environments, and also ones own archive which represents the plasticity or connectivity of ones own creative thinking with a plasticity or globalism of its own while shared. The importance of sharing as the artistic catalyst becomes my salient, agenda and spin of drawing.

In this project the cyber drawing moment is identified to a sympathy with glass, because of the prismatic color, the gel screen (gel being the Proto Indo European (archaic) word for glass). I choose also the mode of intertextuality, that is I am relating to a specific art object- Duchamp's Glass partly because he for his part gives within his work a kind of etymology of glass. This allows my discursive angles, by going into the various different cultures words for glass (often similar to the countries name as a gesture towards “transparency”) as a lense in which I encounter the broad array of culture and the formative language which builds through the very perception, as Bal indicates, seeing transforms the viewer. My emphasis is then, on this latter aspect, as conditioned by topos, a sense of universals which may be linked very broadly, or which may have already highly interactive shaping.

In these works I will approach the following themes :

The original allegories of Heraclitus in a section titled Phaeton interviewing Phaeton and the impact on Duchamp's parallel allegory

The introduction of my own transitory allegories (sliding glass) beginning with a section titled Glass Wig on Glass Skull

A moment of intersection between Duchamp and Rodin per the Philadelphia Museum as a discursive potential I develop

A cultural passage through the lense of the word for glass as introduction to variety of world cultures towards updating The Glass

A matrix of notes that follow this language and art journalistic endeavor both visually and verbally

An introductory “mosaic”

A review of kinds of knowledge and stripes of rhetoric

Anamorphic Morphology

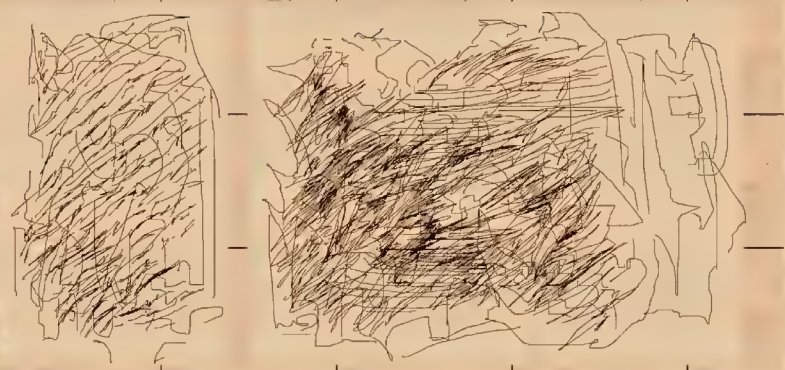


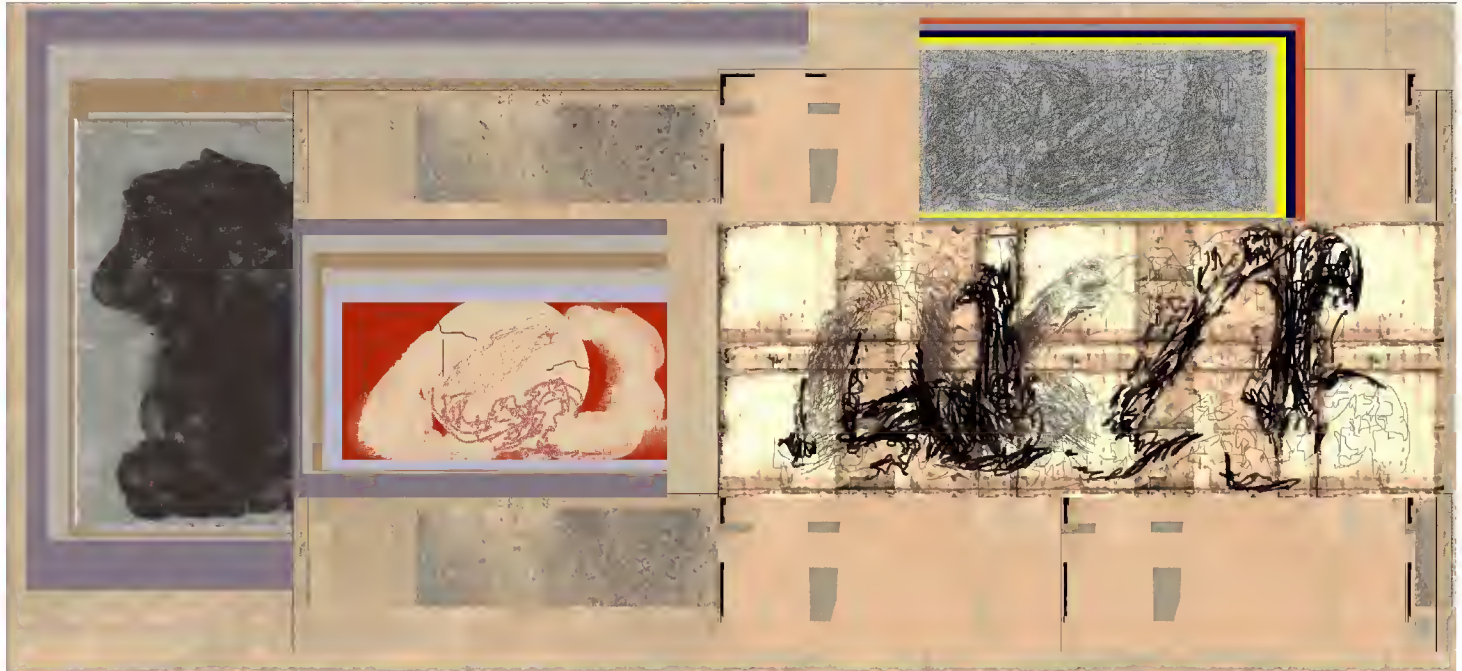
- stained sliding glass with stained glass slide (praegens Constructio)

CURVING SLIDING GLASS TO MEET GLASS BLOCK



**SLIDING GLASS
WITH TRANSLATOR
LEANING AGAINST THE
WINDOW**





The color drawing which has grisaille borders but is open on one side, in relation to the grisaille drawing with color borders also open on one side give a sense of the chromatic and value spectrum as touching on the world in a "sliding" dimension of their own. The cyber drawing is a spectrum event and the screen gel:(gel the antique word for glass), while also through software arguments open to a very material reference of more earth color associations made possible by the hyper mosaic. (Mosaics originally embedding glass) . The glass may be embedded in the image or the image in the glass- the incipience of fragments in the glass...

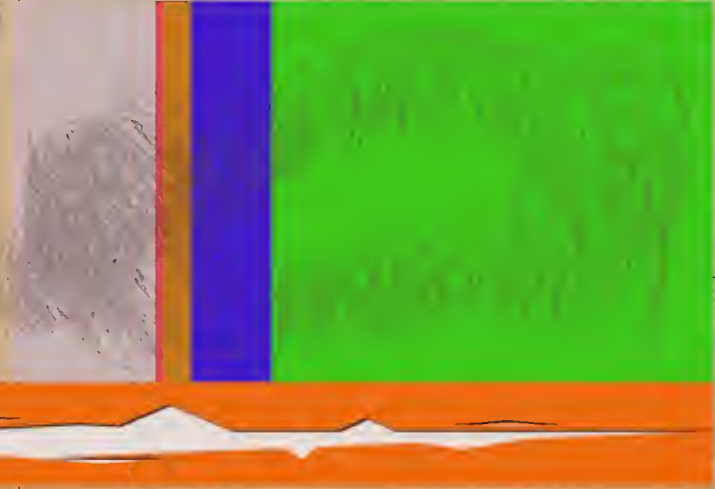
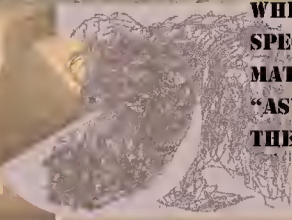
Phaeton interviews Phaeton

Greek, built on Sanskrit borrowed a word for drawing: "purani" meaning to draw the bow fully and expropriated the bow to fire drill: Pyros thus came to mean fire and of this a string of association is rendered by Heraclitus through tropes of the word in transitions, thus paeon as ward, phaedrus as luminous being, paeon hymn of deliverance, pheron- to show nature, phaieron -to blossom, appeiron - the constitutive whole, ptheros - killers as in definition by opposites- irony, horismus, litotes, dipherentia as contest and sphaeros, the Greek word for mans measure of light was photon i.e. humankind itself and its lot, while the word bios or bow means also life force as in biology.

Along these lines Heraclitus observed "an attunement like that of the bow and the lyre" in which nature loves to hide, the constellations are warders of observational verity, flux in being showing a luminous whole through the transitions of being belonging to creativity itself, found, recognized, but underlying.

Duchamp's "scissors" motif takes the PreSocratic "Skirra" or motion from above at the nexus available his iron at the crossroads of Greco Buddhism at which the Sanskrit and Greek met again. The bride, as glass removed from stained glass is transparent within his opaque irony, the "litany" is the "paeon", the charioteer Phaedrus as Phaeton, in the trope, or turnabout, the glass becomes a revolving glass door as he considers the objectivity of perspective. Eakins on the other hand in his skiff pictures created a perspective object in which the oar locks took on the character of the grommets of fate.

**ANCILIARY GLASS OR GLOSS: PROTOGLASS CASCADE OF BOTTLE OR BATTLE OF ALLEGHIERI AND CAS-
CAENA ALLEGORY OF CASCADE: THE SYNTHESIS OF CEZANNE UPON THIS MATTER: THAT THE COLOR
HAS WORN THE STONE, (WATERCOLOR RENDERS ROCK BETWEEN PAINTING AND SCULPTURE)
WHICH IS TO SAY: KOINOS OR CONSULT OF DUCHAMP AND EAKINS: FOR EAKINS THE SKIFF IS A PER-
SPECTIVE OBJECT, FOR DUCHAMP THE OBJECTIVE IS PERSPECTIVE: IN THE LATTER YOU HAVE THE
MATTER OF A REVOLVING GLASS DOOR, IN THE FORMER THE SKIFF OAR LOCKS ARE THE WORD
"ASW", (SOON TO BE AESTHETICS) OR GROMMETS OF FATE: UPON WHICH A LIKE REVOLVING UPON
THE TROPE.**



PYROS/PEION/PAEIN/PERON/PHAEDRUS/PHAITON/PTHEROS/SPEROS /APPEIRON/ DIFFERENTIA/PHOTON

**RHAIDOS
SCAPOS
SCEPTER
SCHIPPEN
SHIP
SHAPE
SCOUR
SCAPE**

**RHEIZINE
GEL
GLAS
GLOSSUM
DISTEINDRE
DISTANCE
DYE**

INTERLINGUA INTERLOCCI INTERLOCUTER OCCULUS PAPYRUS GLOSS(AMBER)

The drawing is a map of the terms devolved of Pyre, fire in the allegories of Heraclitus and Duchamp, and the additional notes trace and origin of the idea of scape, as in mind scape from origins in the word rhabdos, or rulers rod which as scepter and linked to the divining rod indicated by the word scapos, subsequently also schippen, and scour, becoming linked to "scape", and in the holding element of the scepter as well then evolves with scape that of cept i.e. precept, concept, aperception, percept.





TRANSITORY ALLEGORY: PYROS: PRISM SKULL

TRANSITORY ALLEGORY: SLIDING GLASS = BRIDGE

/PIERON- SHOW NATURE...



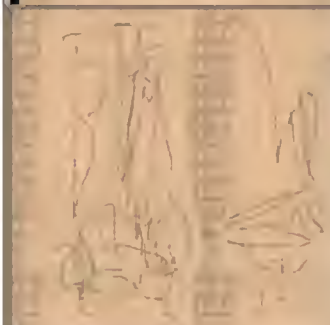


TRANSITORY ALLEGORY: RAMP/PHAEDRUS(LUMINOUS BEING...EKEI/BOLO) .



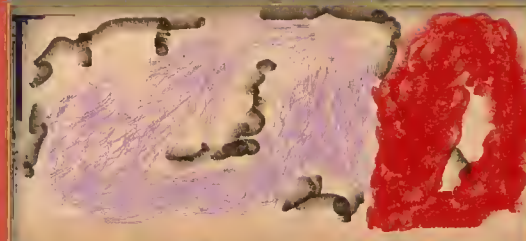
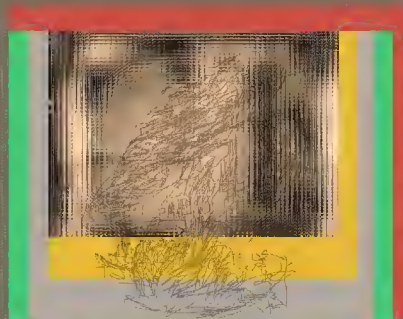
TRANSITORY ALLEGORY: SLIDING GLASS = BRIDGE

/PHERON- SHOW NATURE...



TRANSITORY ALLEGORY: RAMP/PILAEDRUS(LUMINOUS BEING...EKEI/BOLO) ,



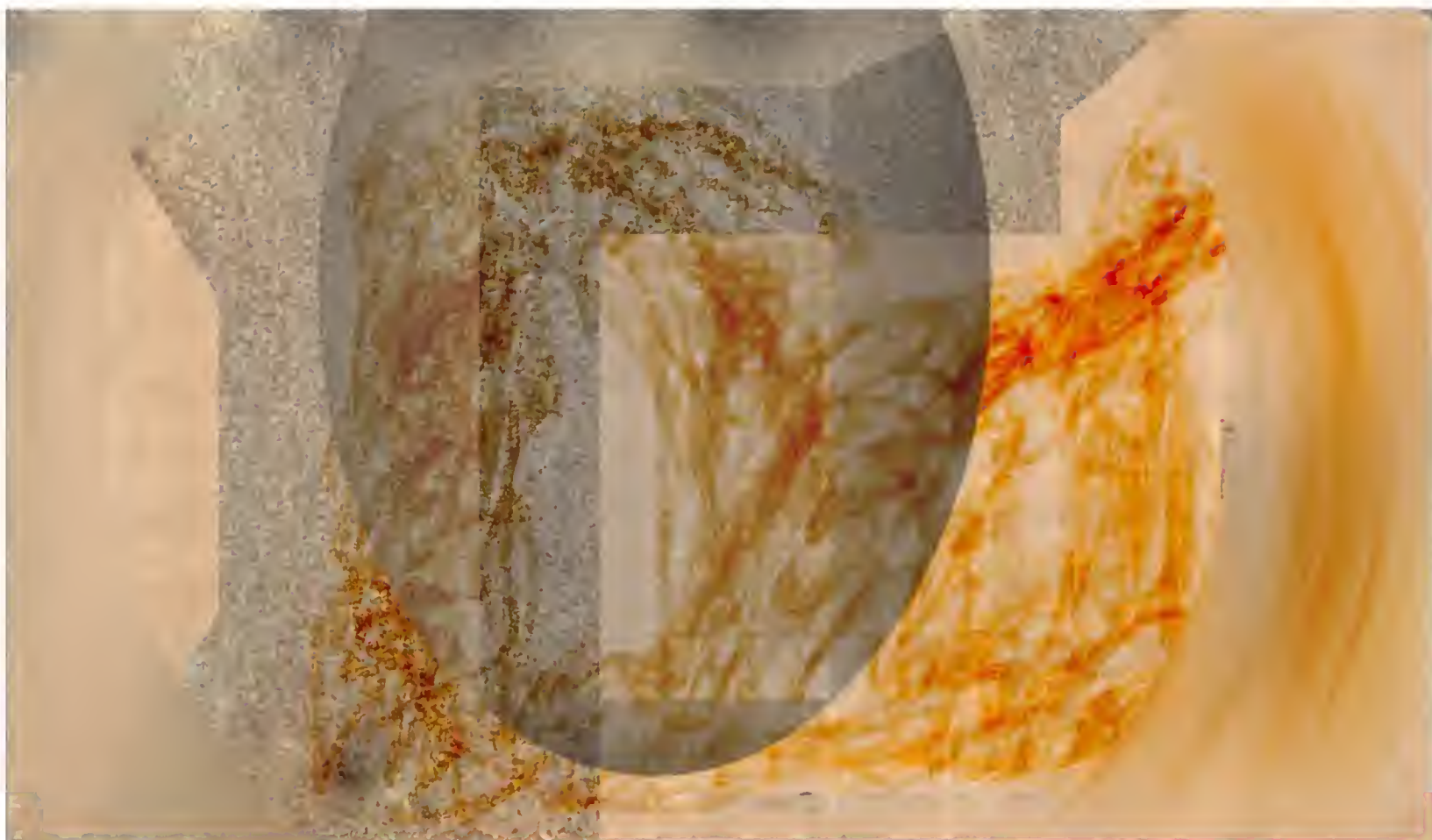


TRANSITORY ALLEGORY-PRINTOUT- PHAERON (BLOSSOM)





TRANSITORY ALLEGORY-PRINTOUT- PHAERON (BLOSSOM)



Papyrus Semiotic Niche : An Elliptical Commentary of Drawing and The Sliding Glass

Just as "Apollo" is a crassis-cognate of the proto European Pai or healing touch with Bolo, cast, "papyrus" is a word in which pyros or fire is linked to the healing touch, of this the earliest drawings embodying as well a writing impulse and there fore the essence of what is meant by both graphos and semiotic were in cave environment in which light of necessity was imported... with papyrus the light of plant forms entered material itself and this stratum of events in the purification of other materials became emblematic as well of glass making which marked in time to clay tablets was in the fusion of sands to light a fulcrum process of shared events of transparency in mind and material. In Duchamp's glass the upper register gives an etymology of glass by imitating the trampoline canvases which in turn mimicked the stretched hides that became parchment while also a history of trope in the early relaying of animal hides to propitiate sacrifice- draped over bones... the process met the milched paper process by which then was established a matrix in contrast to the broader sense of originary flux, and of this Vermeer and his circle related the oiled paper, stretched like the hides as able to receive and transmit the tracing over camera obscura, the lense which itself was also oiled paper.

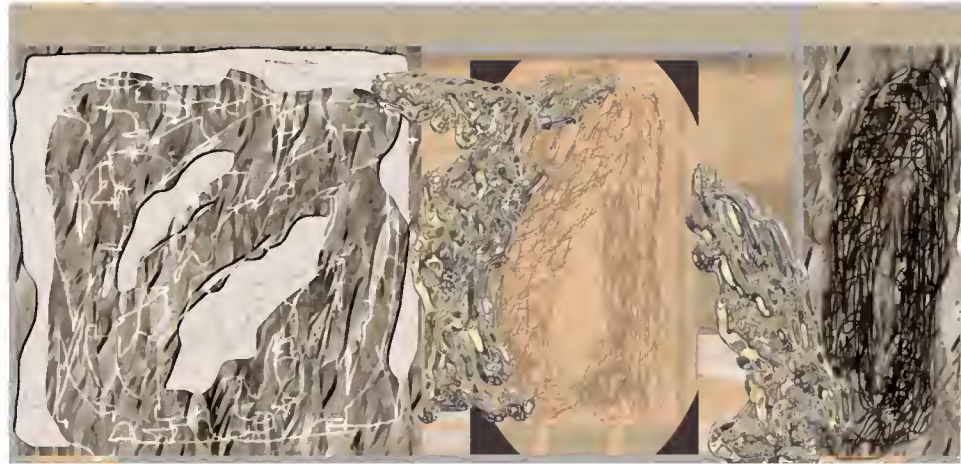
In Sliding Glass Series I pick up on Bal's commentary that Intertextual impulse as second person narrative revives the loss of narrative within those greater immersions of reference to reconstitute within shared perceptions the somatic underpinning of that embodiment that is somatic. The prior clause I meet by looking into different cultures via their word for glass and along the way encounter a virtual world travelling in which for example I learn Greek is founded on Sanskrit, and that language forms in their range between local cultures and abstract initiative such as Sanskrit make the transference of self, the essence of that transparency which situates between drawing and writing art and language.





GLASS AGE

Akkadian: extinct language Assyrian rulers of Mesopotamia, inventors of glass “zuka” (clear) Goddess Astarte of fertility earliest dated prior Egyptians by 1000 years : Sargent references in Boston Museum). The Proto European prior affords “ordesia”) or state which seems implicit in the Welsh word for glass Gwydre. Ware Trades as glass ingots by Phoenicians (Phoen- purple- phonetics thus always a transparency of purple prose poesis poetics)-> one of finest languages extinct...





GLASS AGE : ASTARTE IN LIFE AND ART
AKKADIAN: EXTINCT LANGUAGE ASSYRIAN RULERS OF MESOPOTAMIA, IN-
VENTORS OF GLASS “ZUKA” (CLEAR) GODDESS ASTARTE OF FERTILITY EARLI-
EST DATED EXAMPLE PRIOR EGYPTIANS BY 1000 YEARS : SARGENT REFER-
ENCES ASTARTE IN BOSTON MUSEUM MURALS). THE PROTO EUROPEAN
PRIOR AFFORDS “ORDESIA”) OR STATE WHICH SEEMS IMPLICIT IN THE
WELSH WORD FOR GLASS AS “GWYDRE.” WARE TRADES AS GLASS INGOTS BY
PHOENICIANS (PHOEN- PURPLE- PHONETICS THUS ALWAYS A TRANSPAR-
ENCY OF PURPLE PROSE .

Sanskrit word for drawing “purani” Bow stretched to fullest :purani : Greek: Pyros... Fire / pure...phaeton...papyrus

Buddhism: built on Sanskrit Veda's:Pure Land Painting

Skirra –scissors- Duchamp Glass – chiasmus : Cezanne- diamond mesh

Greco Buddhism is the cross cultural connection between India and Greece

Cross cultural schematic: scissors and Chiasmus

Scissors, wheel, pot, fabric, stirrups, well, drawing, singing, dance, metallurgy, mirror, Burial mound, Monument, glass, net, herding, harvest, performance: certain things are created by all cultures, culture as a state of mind are in the denominations of all that is nominal according to the coding and flux of art. The mesh form Cezanne places around his pots as a diamond motif gives a cross cultural echo and shadow of the “dorjee” - in Sanskrit the lotus evolves in Buddhism as the matrix world and is the visual counterpart of the mantra “ou mani padme hum (matrix of sound) (red lotus= padme) : the three lotus colors red, yellow, blue bring the matrix to a lotus throne, dorjee, the hand held lightning bolt form or vajre is in the lotus also both male and female, the vajra as blossoming the female, as stem male, thus the various mudra or hand holds. The Dorjee form is echoed in the shaping schematic of the stupae typologically: < non duality (Knowledge/Principle: Duality > real world – principle< and while we have seen red lotus as material world is “padme” the diamond is “mani” the blue lotus is formed as a covering over of petals, and white is the dimension of a mandara form, the lotus leaf supports all worlds : pakara- parnasya sarvajagad- dharaktavha.

The Vajra belong to the mudra: the hand positions derived from dance as directive in festival, become a kind of language of form through meaning. The tendency of Sanskrit to function verbally on the premise of drawing attends all considerations.

In my interpretations the dorjee are dovetailing from a metaphor of Asian timber framing but troped to a wheel motif in which the arc disappearing into a sine at the perspective change as top surface submerges and then reappears on opposite side as the chiasmus quotient of the circle.

I love the way Sanskrit has so many versions of a single word, the idea is rajistic : mood complexity as a more developed and underlying version of “clause”

Sanskrit has something like 300 words for drawing and relation of this salient in the project in which the sliding glass is between Sanskrit panes and drawing plane is referential to the intertextual use of Duchamp's glass in which the "scissors" is his rendition of "skirra" (the formative of Sanskrit (elevated style): he references those Hindu myths of decapitation by which knowledge is created In the God realm, myth, translated perhaps in the Greek version of Zeus giving birth to Athena via a headache. Sanskrit as a topological language of expression makes it a topesthesis, a glass castle, an intertextual agency in itself of creating, linking and expressing ideas through moods and modes in a kind of musical intellectual architecture of language panoply. If Greek is the evident Prolepsis of time in the marks and morphemes of our own language, and if this it turn is built on Sanskrit I have in the first case turned to a series of Knowledge Kinds and Stripes of Rhetoric, and in the second am working on Sanskrit Panes and Drawing Plane, a third declension is that arena of time of which Sanskrit gathered its materials from the ProtoIndoEuropean Languages of these I am creating also a series of wheels as text map to relate a labyrinthean mode and mood.

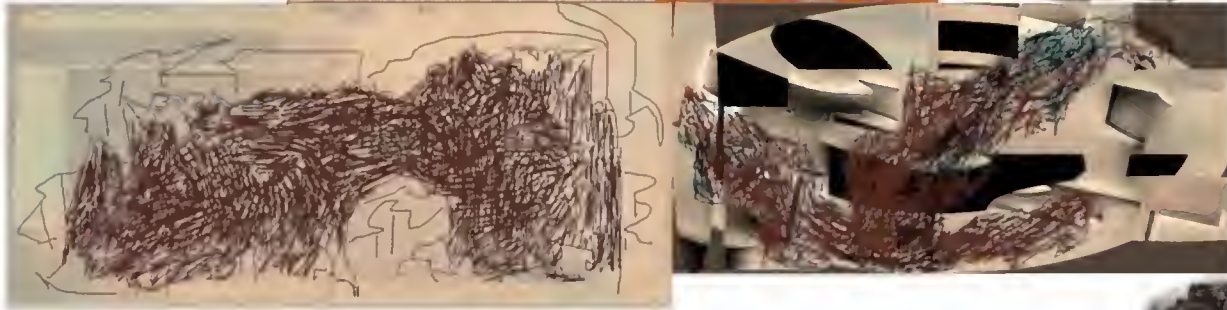
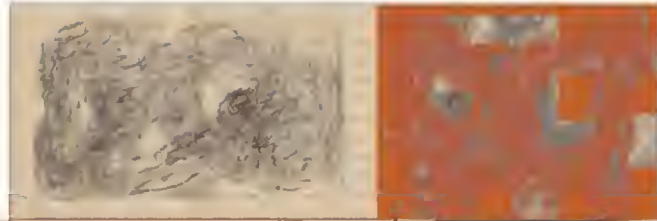
THE list of preliminary Sanskrit words for drawing are a kind of tuning, general sounds of their mood which one finds in context which they have specific transformation to state drawing then at the level of certain experiences. IT see ms the very word for drawing, is in this language Sanskrit , the general construct of what we would call a verb. Looking over the specific denominations one is struck as well by the way they fit the contexts Heraclitus generates in his own poesis. The Sanskrit term follow, often with multiple terms , the following denominations of the nominal drawing: Drawing a Bow to the fullest, drawing in, drawing out, nigh, well, back , wick drawings,away, down, along, drawing hand, drawing forth, along, bow, not drawing in, act of drawing, drawing a cart,drawing through,tightly, upwards, furrows,asunder,together, in front, plough, painting, figure, bending, drawing out a child, copying, drawing breast, marks and lines, water,image of man,drawing towards self, drawing repeatedly towards self/ drawing nourishment from self/drawing near with the hand,drawing out threads or rays,fill vessel,with opposite hand, thread through mouth, battle array,reversing battle array, drawing conclusions from analogy or experience, inference, drawing a circle around a word to omit, drawing child from one womb to place in another, breathing exercise.

In terms of Heraclitus the reference he makes to preferring learning from experience he artfully states in analogies of his own, the bow as having a sine quotient similar to reversing battle array are his moods in referencing trope and turnabout (metapesantai- moving pieces in a game (draughts). His fragment on sight quenched at night lit internally takes in the ideas of self, and the "wick" drawing... the editing of words he relates to expulsion of individuals, the relation of animals to tasks and humans to direction he purports similarly to a structural aureation which he attributes to the nature of materials in their flux of being and content within the adaptive and learning psyche. Bal notes that that intertextual impetus of second person relation to a world matrix is that of seeing which transforms the self.

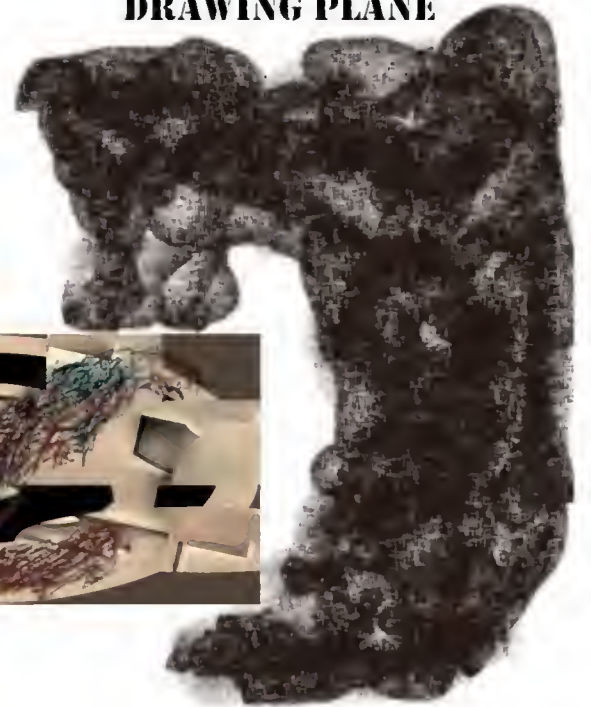
SANSKRIT PANE

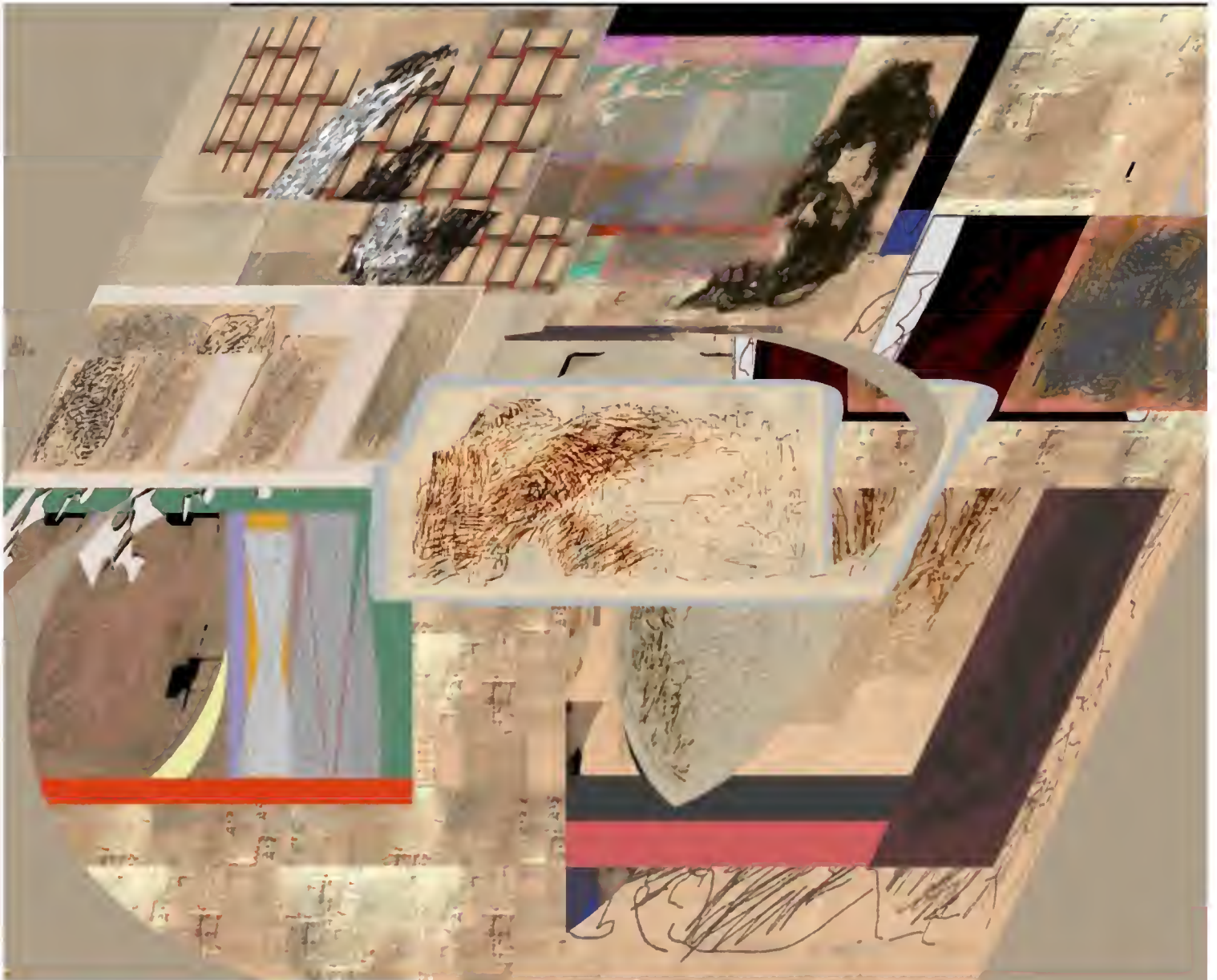
KRSTI

-drawing_



DRAWING PLANE





SANSKRIT PANE

citraNasAdhanAni
: computer drawing



DRAWING PLANE



Agsujo proclaim
 Orijai –set out
 Apple-abelas
 Prepare-adejo
 Ax –adhos
 Spelt ados
 Ax –adhos
 Afflict-agheuami
 Burn-aidho
 Without-aneu
 Neu-chord
PIE

SANSKRIT PANE

kanSanNa
 :drawing

DRAWING PLANE



UMEN- MOISTURE
 SINE- WITHOUT
 OUDOR-SAT OUT
 WARD- WARD
 ASCTA- AX
 PREPARER- PHE-
 ADOR-SPELT
 AFFLICE- AFFLICT
 YEN- BROOD
 FRUCTUS-FRUIT
 AGRIOLA-FARMER
 ACTUS-PISHER
 IMITON-COPY
 PRAERBIDE- PROVIDE
 ARDO-HARBOR



(PROTO INDO EUROPEAN) WORDS IN TIME

Latin versions

PIE = Proto Indo European

SANSKRIT PANE

vAhin : Drawing

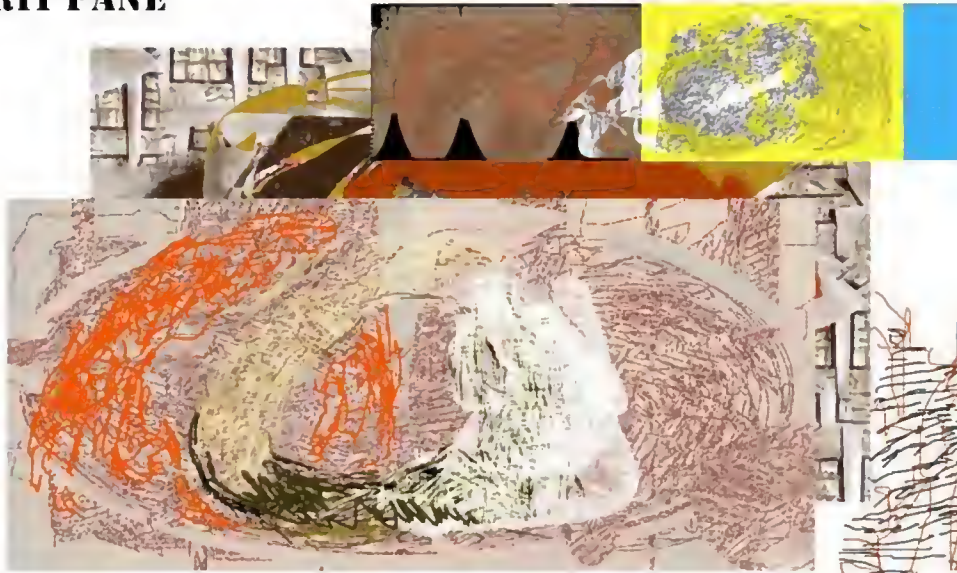


DRAWING PLANE



SANSKRIT PANE

pUranNa
:drawing



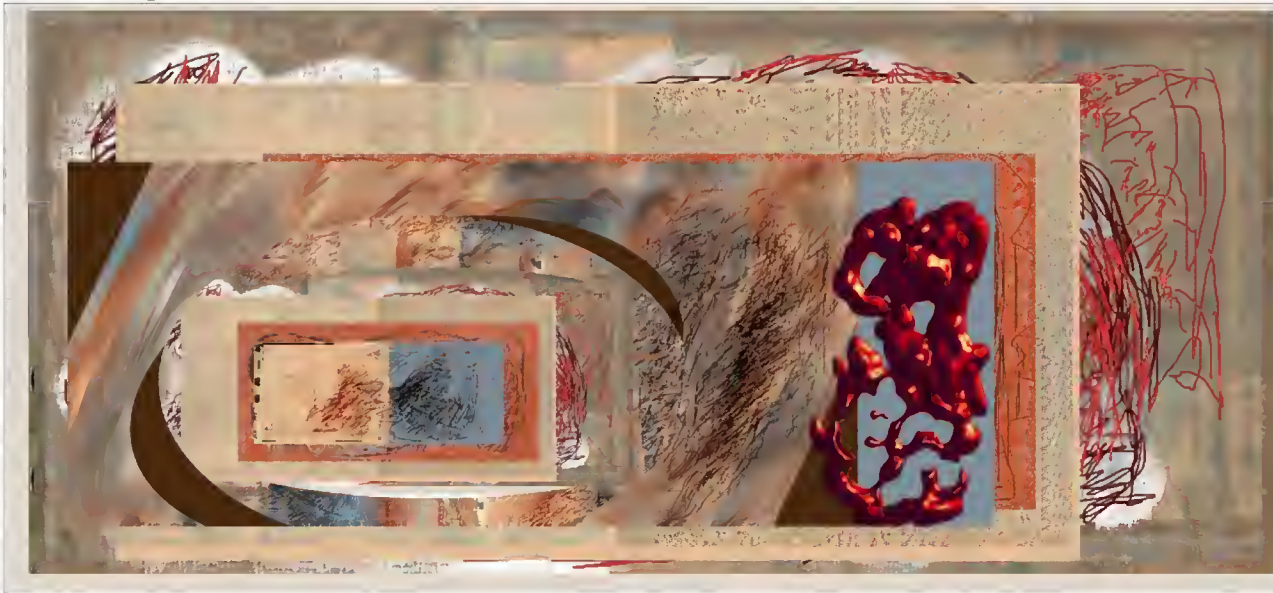
DRAWING PLANE

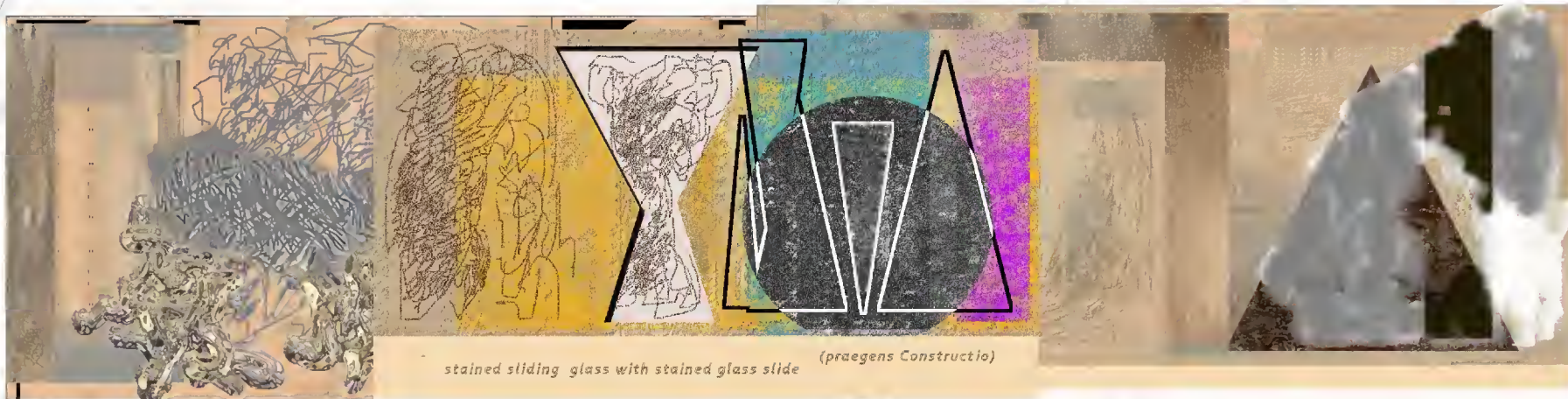


SANSKRIT PANE

vAhin : Drawing

DRAWING PLANE





**POTIRI” = GLASS– GREEK: POTIRI> POTE:
POTENTIAL/POETICS/POIESIS/ AND ORDINANCE OF TIME
OF PROLEPTIC ORDER AS CRISIS OR COGNATE BY WHICH ORDERS
DEVISE TRANSPARENCY OF MEANS TO RELATE RHEA OR FLUX TO
CREATIVITY, REALM, DREAM STREAM OF CONSCIOUSNESS, AND
THAT MOVEMENT FROM ABOVE WHICH ON RETURN MARKS FLUX TO
ITSELF AS CRESTING CHAOS TO DIOS THROUGH A SHIFTING CENTER
OF IDENTIFICATION.**

The movement from above (skirra) shows in the Assyrian or Proto Indo European roots as “sling”, in Norse meaning athwart (nautical identification- athwart ships or “cross wake), cross wake echoes “chiasmus” (cross reference) as a cognate in which the letter Xi (a dragon shape or moving battle ax) has its relation to xios or chaos as corollary of Zeus or Dios. Pote meets skirra in the crisis cognate then of “potion”, which as poeis, poetics and potential relate portion and fate to chaos and that lacuna or space of difference by which the moment is momentum of metonymy, flux, and the designation therein that the riddle or pote anitettai means in pote also prolepsis – when/never the translation, which to anitettai or trophy defines of trope the status between pattern and drive, subconscious and transference by which Lacan formalized rhetoric to his orders of psychological distances and orders upon that ordinance of structural creativity that means rhetoric towards transparency.

“POTIRI” = GLASS- GREEK: POTIRI> POTE: POTENTIAL/POETICS/POIESIS/ AND ORDINANCE OF TIME OF PROLEPTIC ORDER AS CRISIS OR COGNATE BY WHICH ORDERS DEVISE TRANSPARENCY OF MEANS TO RELATE RHEA OR FLUX TO CREATIVITY, REALM, DREAM STREAM OF CONSCIOUSNESS, AND THAT MOVEMENT FROM ABOVE WHICH ON RETURN MARKS FLUX TO ITSELF AS CRESTING CHAOS TO DIOS THROUGH A SHIFTING CENTER OF IDENTIFICATION.



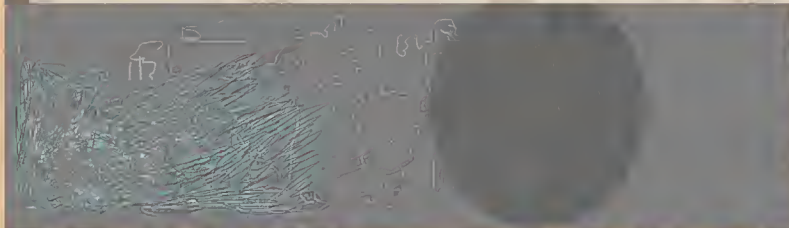
Sliding Filaments and Crasis Cognates of Glass on Glass Water and Gwydre

One must recognize that in the first “Glass” which my own work screens Duchamp in presenting the allegories of Blossoming, Litany, Cylinders, Oculist Witness, Arboreal type, - through a function of poesis is parsing of Pyros, fire as fluid construct for relating kinds of being, types of thinking, to their experience as an artful whole. The “passage” he alludes to is that of “pasi”, that which is shared i.e. psychology and physics as standing rhetoric. Duchamp’s allegory then is to claim Blossoming (phairon) while identifying two regions upper and lower which correspond to passage as pasi or historically goetia and theuria in the standing rhetoric of psychology and physics as they relate in turn to metonymy as mode and mood. Cylinders are the nominal spheres (of influence), the oculist witness refers to photon- word for man-mans measure of light-fate; arboreal type refers to peon or ward-seed-harbor-quiver; and litany to Paean or hymn of deliverance. The originally Heraclitean trope he references created monadic distinctions and flux as Pyros- fire- Phaedrus- luminous being, phaeton-punishment, paeon =ward, seed, harbor, quiver, paean- hymn of deliverance, phaeiron-blossom, ptheros- kill or define by opposites i.e. horismus, litotes, irony, photon- man as mans measure of light or fate, sphere, differentia –claim, pharon-show nature (afferent- eferent and appeiron or immanent whole.

Considering then, the raster and vector modes of digital drawing the distinction there can be made to my own screening of the - Duchamp glass which is in a vector mode. Such input in revising allegory is toward mood, or raster, field. Thus for example by going into the names for glass of many world cultures as a lense for considering contributive moods in proleptic time (creativity) and considering within the art a nominal “global mapping”. This nominal mood or stating of an entity which then becomes an entity has for example personae dramatis as in a “translator” (drawing in cross section Mannerist style of transparent vaulting mark) and the personae dramatis continues: there is a glass palette which has a mirror function, a dolma or glass topped table referencing megaliths-stone age culture and glass as a passage from stone, I refer to “stripes” of rhetoric, as well as “sliding glass doors, a harbor fire, and slide guitar (harbor fire through a sliding glass door).... As well as etched glass and constructive gels and Koins or embossed coin like structure My sense of regions has to do with identifying the language potentials which may be immersive or culturally neutral, and the physical qualities by which the mind recognizes in matter the quality of isotropic or layered form in relation to osmotic spread, and likewise of time a containment of evident sequence or synchronous time and then again diachronous or cyclical time including prolepsis and of this the riddle of pattern: is pattern /not pattern- a pattern or not? Duchamp's rhetoric mode is irony, while I go in the direction brachelogy, and refer to an interest in anyltical languages like Esperanto and Sanskrit which somehow generate mood via their topological outreach. “color” is a word in which the root “olo” shows one kind of being- the immersive or mood like “raga” while “eikei is that being which is more vectored or Viking. In going through cultural names for glass I noticed the Welsh name for glass Gwydre seems to by my family (VanGorder).



**TRANSITORY ALLEGORY: TRANSLATOR OR GLASS TABLE
(PAION-WARD)**



Smelt Down Man

I was talking to a paleontologist: thinking on my part that the famous “glass skulls” which done at turn of century as a fraud but still very beautiful and technically unexplainable since power tools could not do the job entirely- thus in my opinion the result of paleontologist craft. His oblique answer was to say he could give me some smelted pieces of glass... and so that helps: I believe the glass skulls were done by smelting process, glass in the fluid stage is rather invisible and will join the shape of an adjacent form, therefore the human skull which is a natural mould may then suffice.

Smelting of glass block: thin panes group to each other, glass loves the mould.... Place glass in halves of a skull then similarly the glass block plane or seam will be completely transparent : invisible....

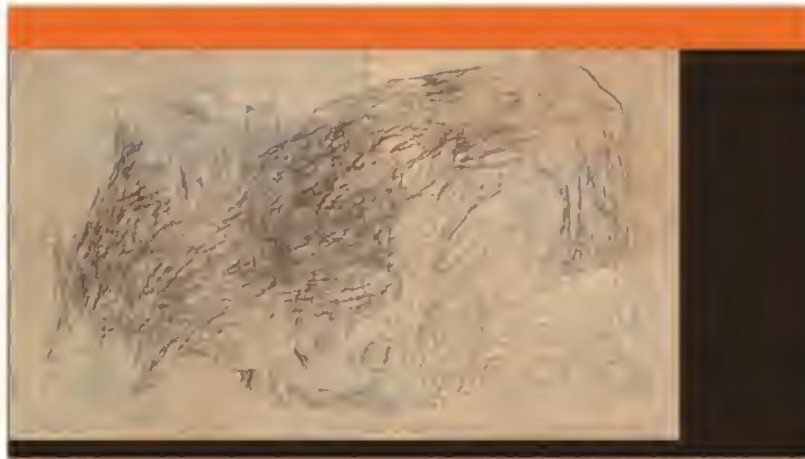


**GLASS BLOCK MODERNIST MAINSTAY: THIN SHEAVES BOND TO EACH OTHERS SHAPE
QUICKLY (SWIFTLY)" : SMELT DOWN MAN—GLASS SKULL: (TO DO:)
PLACE SMELT IN HALVES OF SKULL AND THEY WILL JOIN PERFECTLY AS GLASS SKULL - THE
CENTRAL JOINT PLANE WILL BE INVISIBLE GLASS BLOCK... TRANSPARENCY OF MIND...**

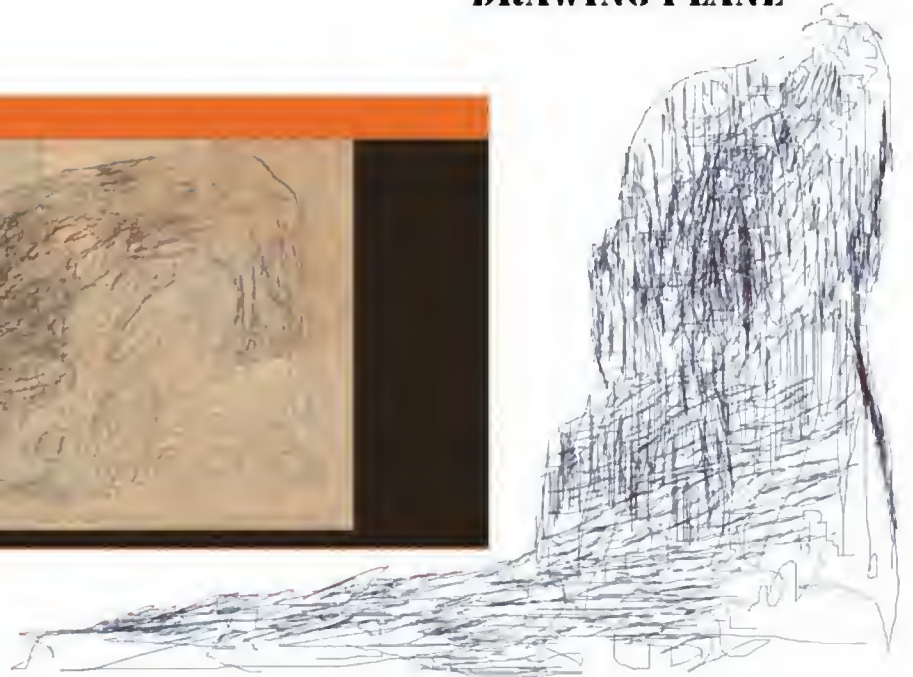
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var Nalekhani
: drawing
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SANSKRIT PANE

citraNaparaNA
= computer drawing

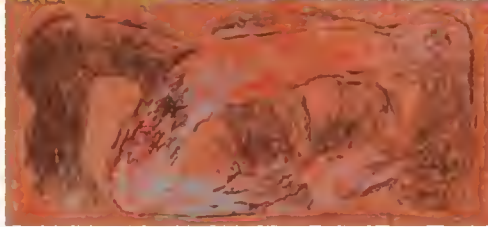
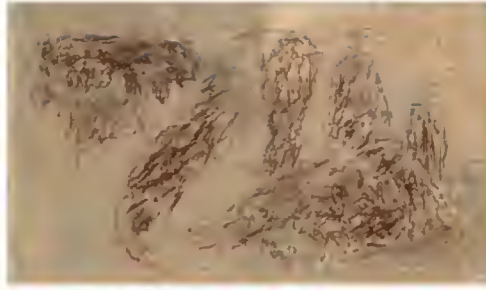


DRAWING PLANE



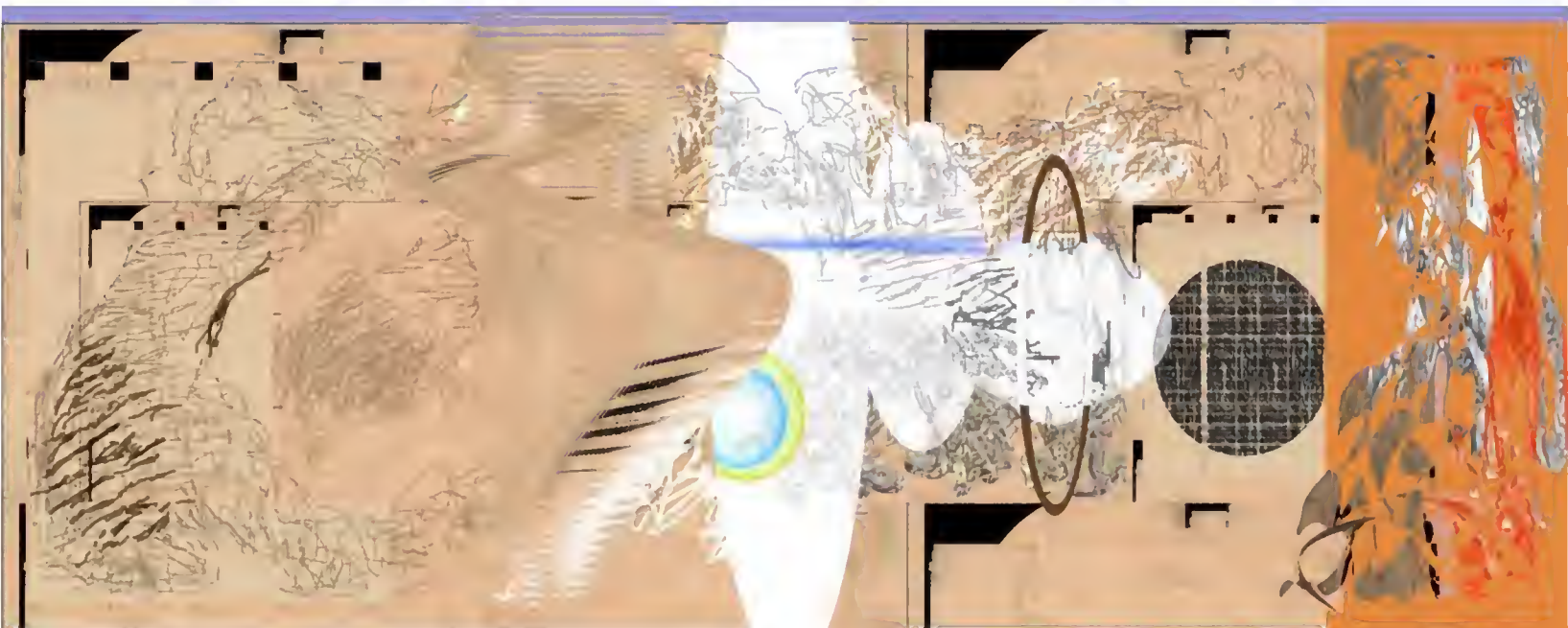
SANSKRIT PANE

vAhana : Drawing



DRAWING PLANE





Etched Glass Scratch to Scribble Architectures of Osmosis

An architecture tends to mean a diffusion of elements within the singularity of the case, anaptosis in rhetoric regards substitution of case and the distance between semiotics and rhetoric is that reading pertaining to semiotics, and construction to rhetoric. The Nominal “skrr” as linguistic orientation of movement from above divides between scratch and scribble and this may be read semiotically through the etchant, as in etching by which information may be organizationally studied to its lattice, matrix and flux according to which the etching process is native to a scratch motif, a subtraction similar to the “disteindre” or leaching of color by which the contrast afforded became the resolution of the word dye as applied to the state of the contrast, thus in an alloysis the stained ground came to mean the quality of staining, staining as an idea obviously entering science and from there again the color quality of photography. A scribble on the other hand (Skrr-scratch-scribble-sketch) is more nearly the state of drypoint by which a burr is thrown to berm. The software program which creates a glass like quality terms itself a “gel” and gel is the Assyrian or Proto european word for glass, then devolved to mean a spectrum or color mix, substituted then again too mean glass as in the original gel, while gel tends to be associated with something like the somatic body of a color. The Rhetorical structure within this somatic and semiotic flux is recovered to a chiasmus between horismus and litotes.

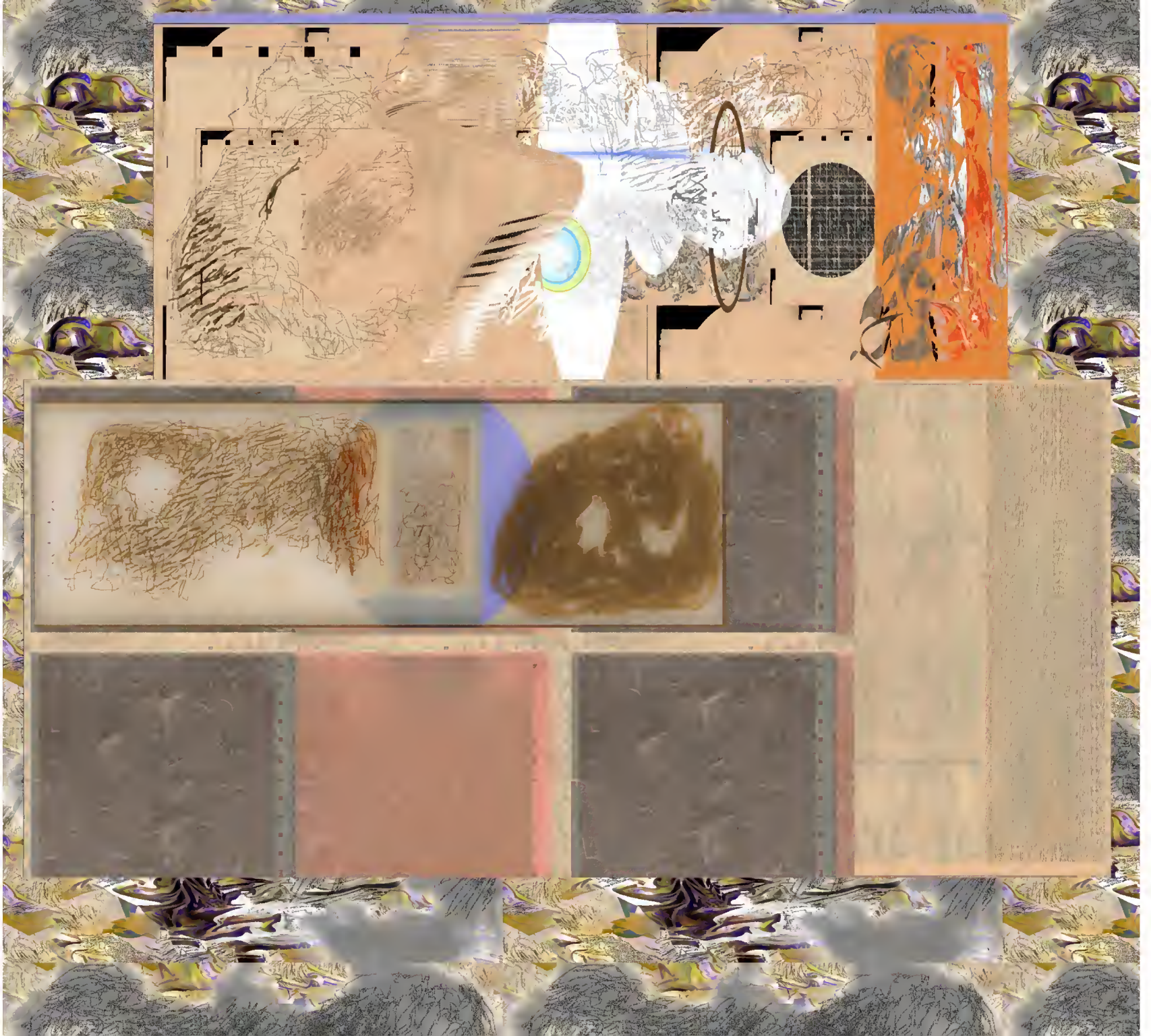
The drawing takes up the course of the theme at a meta level in the software potentials for relating “etched glass” as an idea reconsidered. “ware” as in software is a crassis and cognate of “ward”, a word devolved from Pyros as pheros, linked to the Proto European War-o or ward in the context of “showing nature” (pharon ie feral- afferent-eferent) . The domain of the digital medium as mediating the realm of enallage may of that status be considered to some degree a fugue simulacrae or displacement to art.

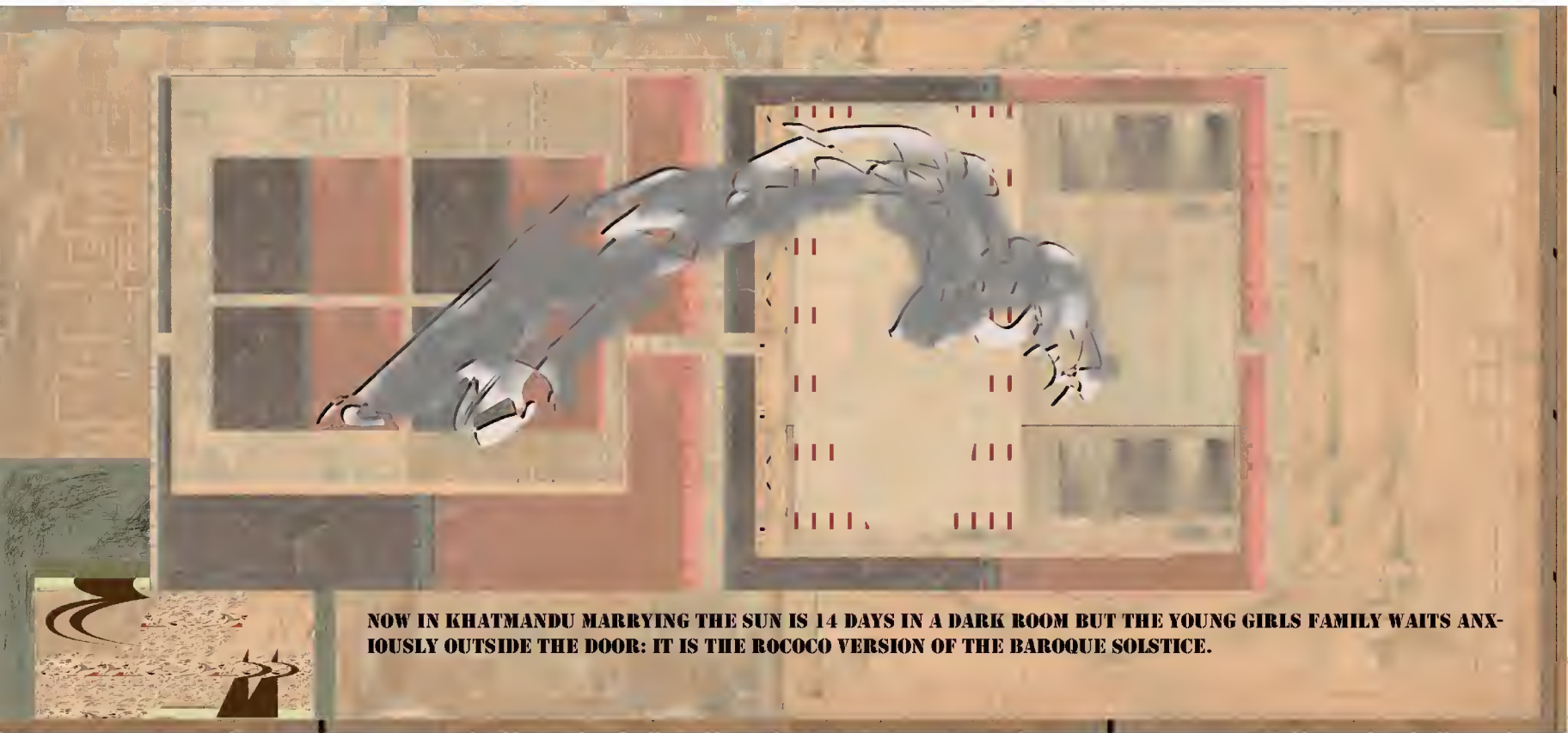


.....and Philadelphia

This “lunette” addresses the semiotic niche by which Duchamp’s Glass and Rodin’s Gates of Hell are apposite linkways in the Philadelphia museum of art, Rodin Projects the Sistine within a simplifying matrix of modelling rather than carving in which the “casting” serves as the artistic trope of passage through fire: Duchamp’s glass as a philosophic painting pairs the parsing of “pyros” within his allegorical papyrus as the similar birth of the medium in the transparency of fire...







NOW IN KHATMANDU MARRYING THE SUN IS 14 DAYS IN A DARK ROOM BUT THE YOUNG GIRLS FAMILY WAITS ANXIOUSLY OUTSIDE THE DOOR: IT IS THE ROCOCO VERSION OF THE BAROQUE SOLSTICE.



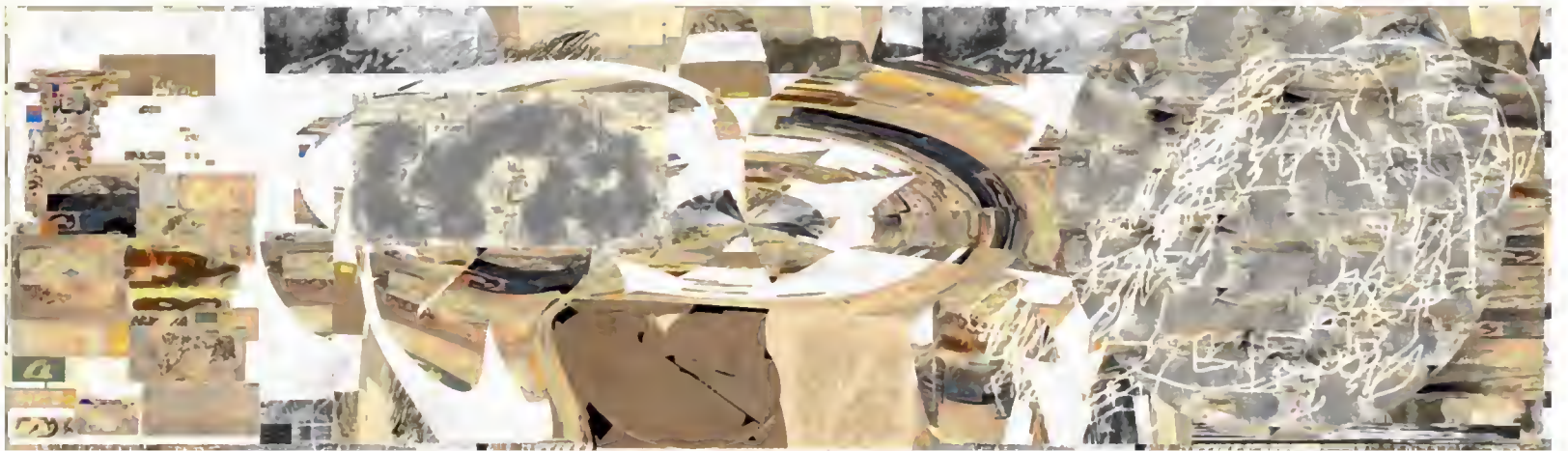
Intro..... Drawing through the looking- drawings in the glass of The cultures of art and language

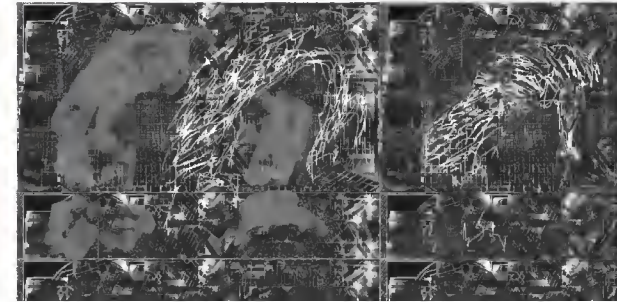
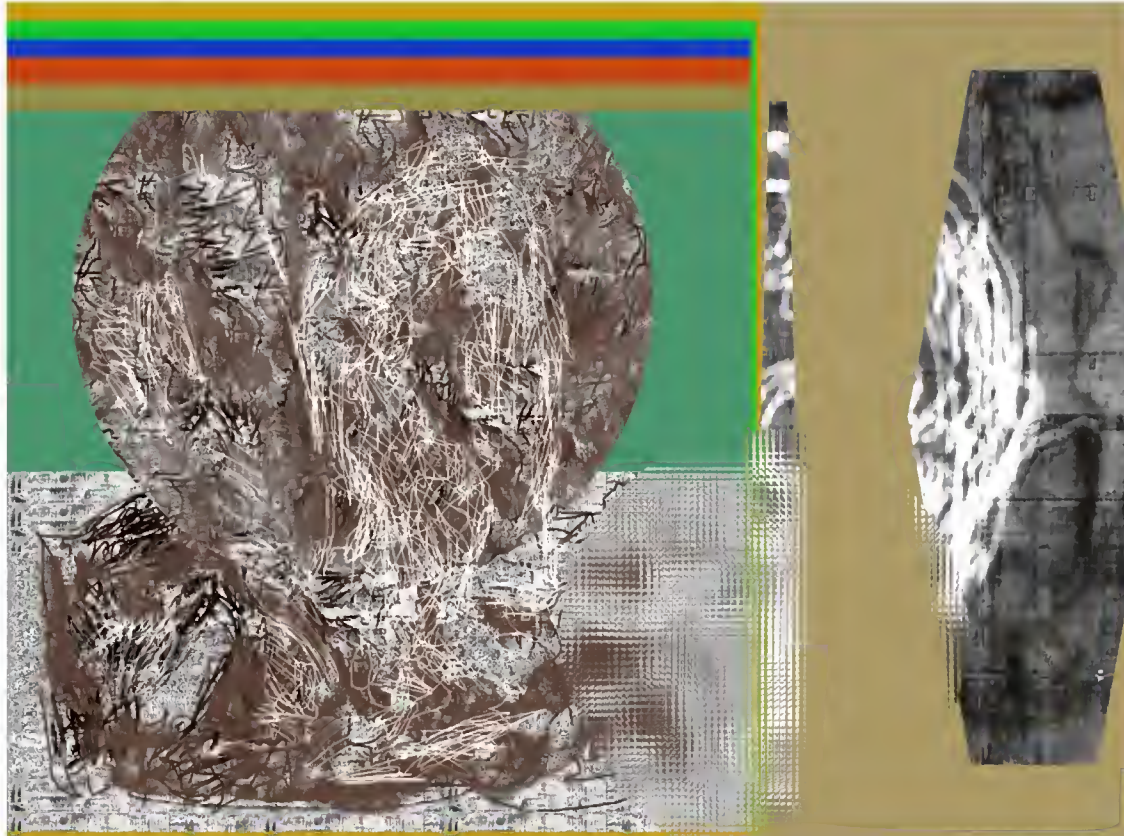
As I infer: global mapping refers to the globalism of cultures as seen and then again how they see outwards and inwards, as the status of culture per se may be a general idea, and then again the specific immersions. This shows in the shared status of language itself. I was surprised to learn that Greek is structured on Sanskrit. Sanskrit has some 300 words for drawing, drawing is their model for what we call a verb, given a context of mood. Global thinking then refers to the world at large, but also ones one over all wholeness. Mapping can be two or three dimensional, cultures can be seen from the outside, or immersively into their own way of looking outward, and similarly a verb such as drawing can also have the passive noun state of "a drawing" (in rhetoric this is called Praegens constructio).Bal mentions second person narrative, and how the act of seeing alters the viewer, which is essentially the condition of relating to ones own and other cultures, The relation one has with various objects of representation of culture may become intertextual when one adopts an immersive state. In ones own culture intertextuality tends to mean identifying with another work or artist but transforming the experience to mean how seeing alters ones self. Time interests me then in the proleptic sense, being in and out of expected orders.

Similarly , language means culture itself, the relation of all elements toward the collective whole is as " collective "whole a mapping. Transposals within the same means then is a term I use to relate what I have just described: mapping as two or three dimensional. mapping as ones own archive and that of the outside world, movement as direct, or come to a status, a state, mapping as viewing inwards,ones self, or outwards- the other,and simultaneous viewing outward and inward of paired entities as the involvement of art. Art and language then embody the transposal of means as each maps the other between languages of identity and languages of broad assimilation fused.

Glass as fusion represents this process. Growing out of tablet culture the transparency ranges from tinted to clear, Duchamp's Glass was a philosophical painting on the theme of transparency between perspective objects and objectivity of experience. Along the way he parsed an etymology of glass as growing out of parchment and oiled parchment as the order of early camera lense, along with the allegories of the Greek word fire which parses out into a broad cultural view of human endeavor. the Sanskrit has the origin to Pyros(papyrus- paper-Phaeton- punishment- phaedrus - luminous being, paeon- seed or ward- pheron blossom , pheros to show nature, sphere, Appeiron- collective whole, differentia-contest.

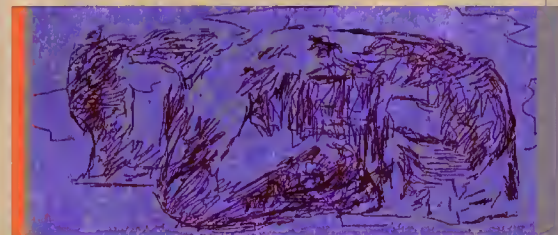
The Sanskrit origin I mention is the word for drawing purani meaning bow fully flexed, we encounter in Heraclitus" " it is an attumement that turns back on itself like that of the bow and the lyre." Bow in Greek means Bios, i.e. an organic whole and this clearly came from the Sanskrit and through associations with the bow to fire drill, sculptors drill, and the healing touch of Apollo as the Greek rendition of Sanskrit's identification to drawing.





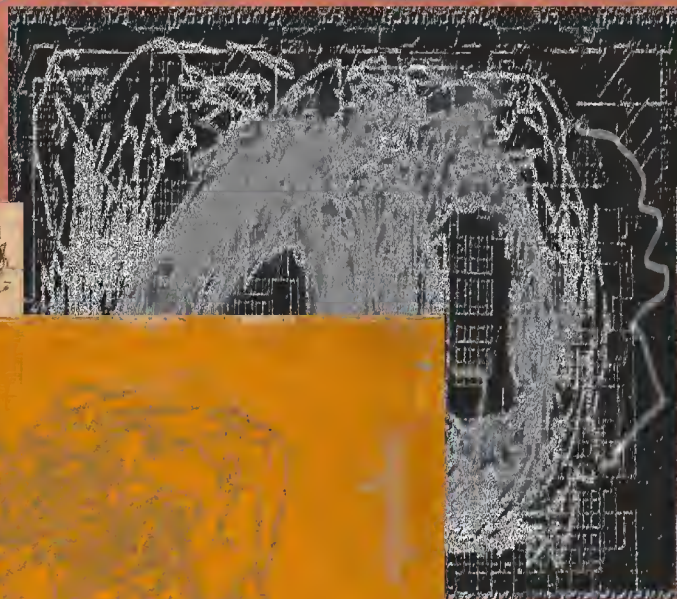
STEEHL:
“GLASS” -> SKOLT-SAMI LANGUAGE
FINNISH—NORWEGIAN
400 SPEAKERS
 . **ROOT AND BARK CRAFTS,**
 . **HEADRESS AND HATS**
 . **WEAVING, BEADS**
 . **(REINDEER HERDERS STOCK-
 LINKED TO ICE AGE CULTURES...)**

**SLIDING GLASS WEARING TIBETAN
COLOR LINE**

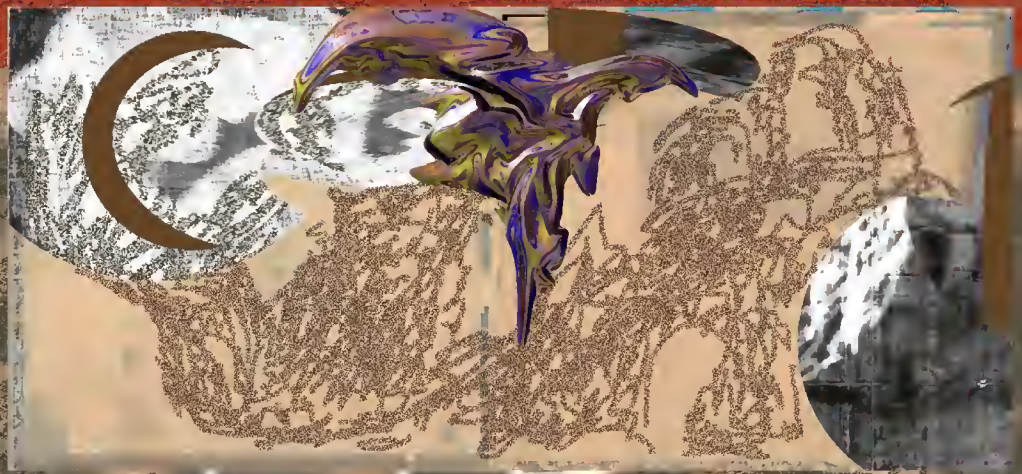


“GLASA” NEPALESE =GLASS

**MOST ARCHAICALLY COMPLETE AND PRESENT
SURVIVING BHUDDIST COUNTRY WITH
HIGHLY DEVELOPED STUPA CRESTS**



**BIDRE="GLASS"- ARAGONESE: SPANISH ISLAND ,FEW THOUSAND SPEAKERS: EARLY INTEGRATION OF ROMAN-
ESQUE: TRAIN STATION BY FERNANDO RAMIERRE DAMPIERRIONE IN ROMANESQUE-MODERN STYLE"BRIDGES"
TIME...**



“VITRIOL”=GLASS IN INTERLINGUA: IS ARTIFICIAL RESEARCH LANGUAGE BASED ON COMMONALITY IN EUROPEAN LANGUAGES, THE LANGUAGE IS A POLYGLOT, WHICH ONCE LEARNED ENABLES ONE TO THEN VERY QUICKLY LEARN THE ROMANCE LANGUAGES, ALMOST AT SIGHT.

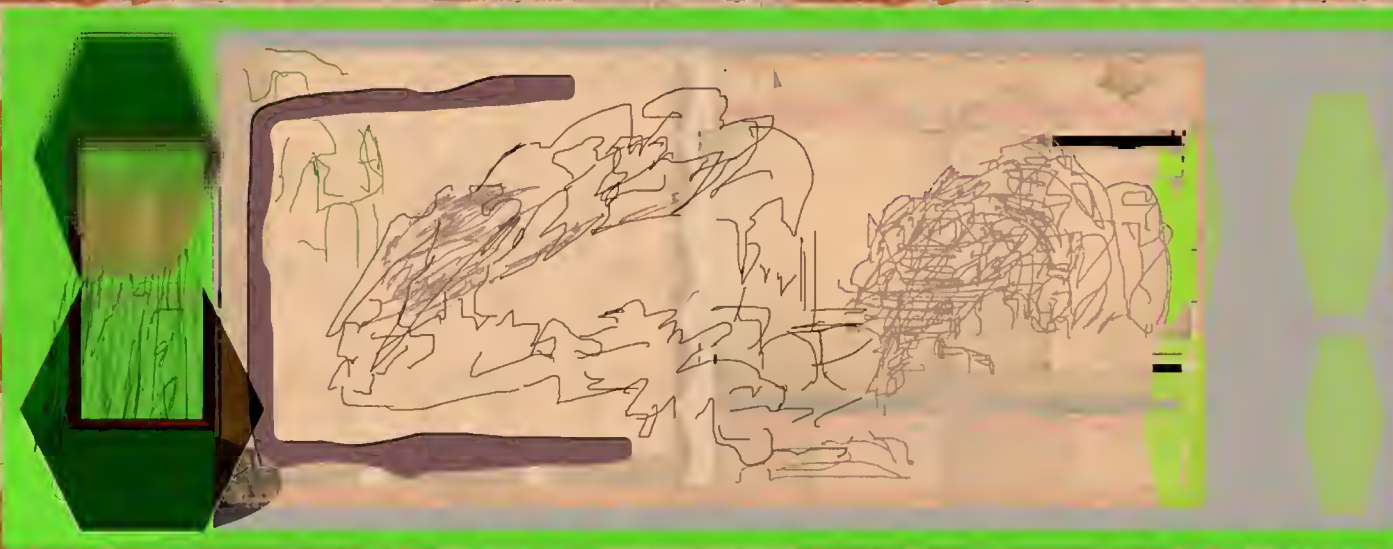


**“GLONNEY” = GLASS- MANX LANGUAGE (ISLE OF MAN) LOCAL SYMBOL THREE LEGGED WHEEL: LANDS ARIGHT LIKE ANCHOR AND RE-
PELS INVADERS.**

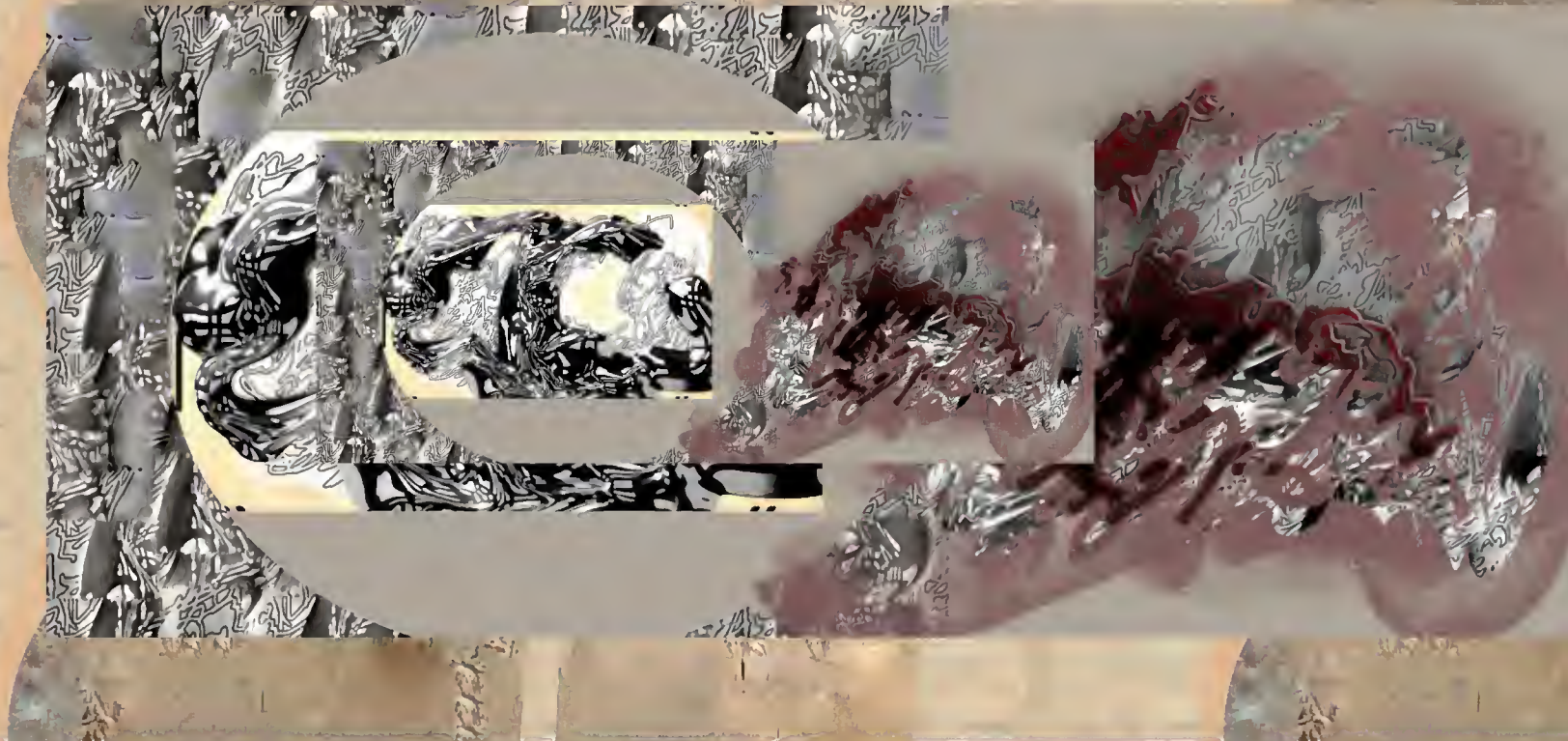


“GROATS”- GLASS IN FINGAELIAN

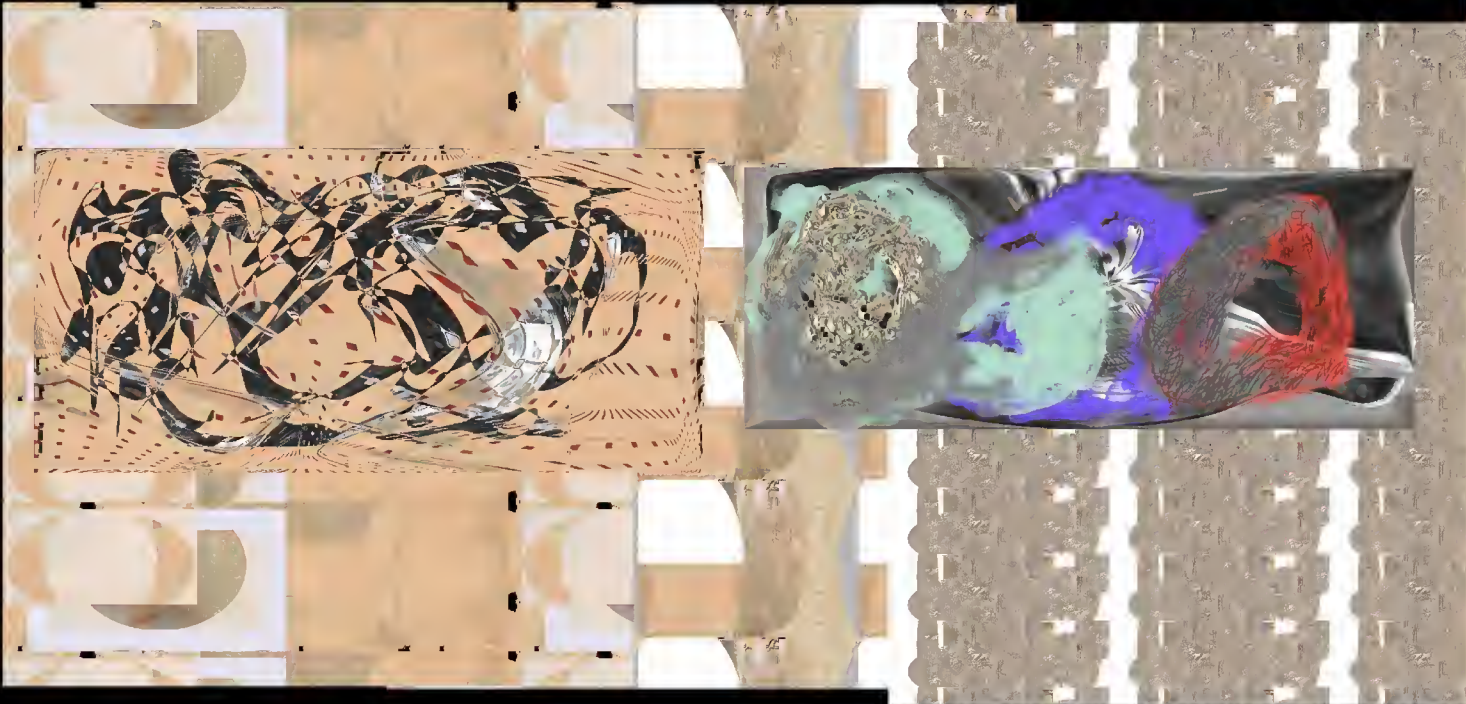
FINGAELEAN IS AN EXTINCT LANGUAGE VIA NORMAN INFLUENCE OF MEDIEVAL IRELAND HIGHLY INSULATED AND AND PRODUCING VARIOUS BAWDY PARODIES ON ITS OWN AND BY OTHERS, OF WHICH NOT DOUBT FINNEGANS WAKE WAS AN ARCHITECT OF “ DOUBLING HIS MUMPER” SINCE IT WAS IN NORTH DUBLIN AND AS FOR ME WELL DON’T YOU KNOW ITS TIME ENOUGH AND TIME IT WAS TO SPEAK MANX ON THE ISLE OF MAN AND OTHERWISE GUINEA BY THE SEA BUT ME MYSELF I WOULD IN ALL DISENGENOUSNESS BE GENOESE AND TARDY ON THE TELEPHONE.



CHAMICURO- SOUTH AMERICAN TRIBE SOME 200 MEMBERS ONLY 8 SPEAKERS: "WASO" = GLASS... CULTURE OF BODY PAINT MESSED WITH COSTUME PATTERNS BOTH OF WHICH RHYME WITH DANCE QUALITY.



CENTRAL MELANAU “GELAIH” = GLASS—RIVER PEOPLE OF MALAYSIAN BORNEO : STRUCTURALISM OF STILT FORMS IN THEIR DWELLINGS BECOME ALSO BROADLY EXTRAPOLATED INTO OVER ALL CULTURE . (MALAYSIA IS THE HUMAN CULTURE COUNTERPART OF THE GALAPOGOS ISLANDS OF DARWIN’S STUDY OF ENVIRONMENTAL SEMIOTIC NICHE.

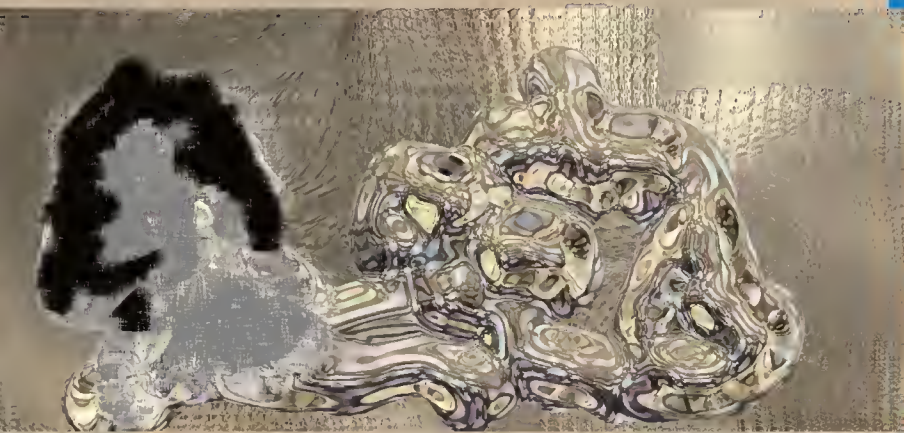


“PAAN” = GLASS- SHAN CULTURE

SHAN: CULTURE OF BURMA-NORTHERN THAILAND, LAOS, SW CHINA, MANY POCKETS, ORIGINATING IN STATES OF THE YUAN DYNASTY, ARCHITECTURE AND DANCE FORMS WHICH CARRY THE SIMPLE AND COMPLEX ELEGANCE OF THE THAI SCRIPT AS AN OVER ALL EXPRESSION OF MUDRA SENSIBILITY BY WHICH HAND SIGNIFICATION BECOMES A SEMIOTIC BETWEEN OBJECT LANGUAGES.



**URDU: GLASS=" SISA": PERSIAN-PAKISTAN INDIAN PEOPLES ASSOCIATED
WITH GHANDARA,GRECO BUDDHISM, TIBETAN ORIGINS...MOGHUL INDIA...**

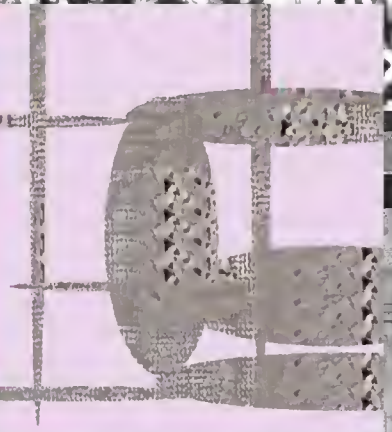
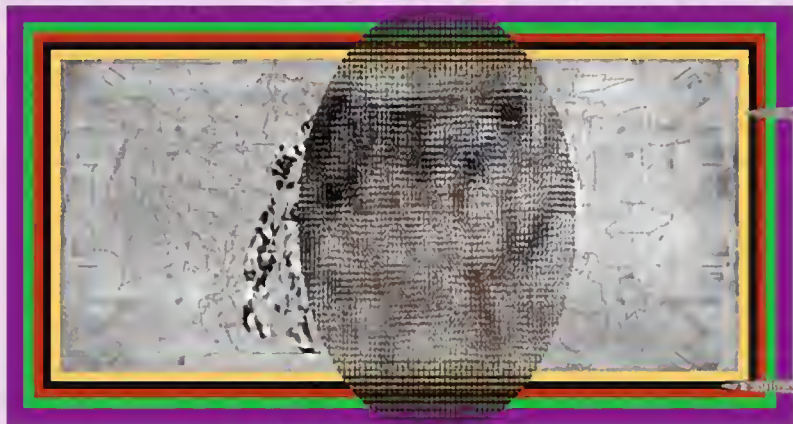
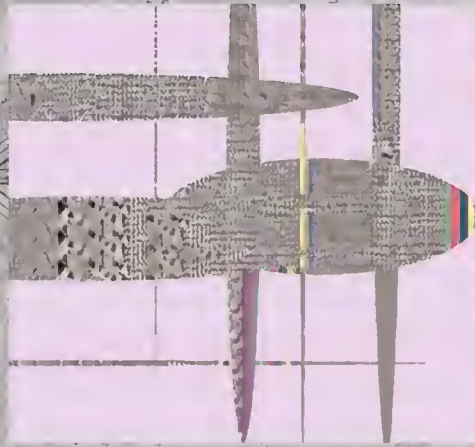
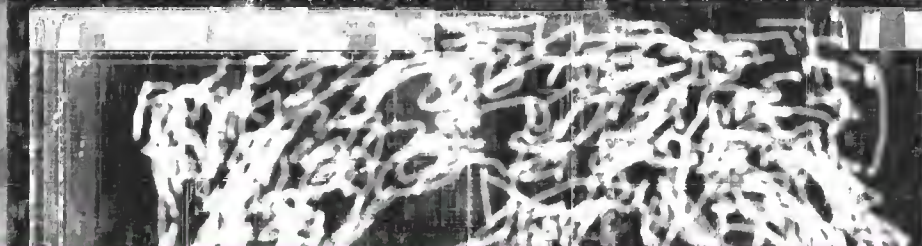



FRIULIAN: GLASS = "VERI" NORTHEAST REGION NON ITALIAN LANGUAGE, REGION CULTURE INTACT SINCE NEOLITHIC TIMES AND THEREFORE SHOWS THE INFLUENCE OF THE SURROUNDING CULTURES AS MARKING OR IMBUING . COMPARABLE TO THE MICROSCOPIC THREADS OF GLASS DEVELOPED TO STUDY "WEAK FORCES WHICH DUCHAMP QUOTES IN THE GLASS" ARCHITECTURAL RESOURCEFULNESS RELATING TO VENETIAN STRUCTURE, CURRENT CANAL SYSTEM IN UDINE, VERY LAYERED ENVIRONMENT, TIEPOLO STRONGLY ASSOCIATED WITH UDINE.

GLASS WIG ON GLASS SKULL: DUCHAMP'S GLASS IS ACTUALLY MORE HUMOROUS THAN HE IS GIVEN CREDIT FOR, THE WEAK FORCE HE MENTIONS IN HIS NOTES MOST PROBABLY REFERS TO THE THREADS OF GLASS ARRIVING TO FABRIC CONSTRUCTION AS EARLY AS 1750 OR SO IN WHICH THE NOBILITY OR "NATURALIA CABINETS" DEvised GLASS FIBER WIGS, IN 1887 ONE ENGLISH PHYSICIST CHARLES VERNON BOYS TEACHER OF H.G WELLS ATTACHED HEATED GLASS TO STRAWS WHICH SHOT WITH A MINIATURE CANNON AND FOOT PEDAL THROUGH SEVERAL ROOMS WHICH FURTHER DEVELOPED SPUN A MICROSCOPIC FILAMENT HE COULD USE TO MEASURE THE HEAT FROM A CANDLE TWO MILES AWAY.



QUECHU LANGUAGE : "QUISPI" = GLASS
INCA LANGUAGE—PERUVIAN ANDES REGION
WOVEN FABRICS TRADITION AND LANGUAGE OF KNOTS
ASSOCIATION ALSO WITH APACROHAL GLASS SKULL TRADITION
AND PREVIOUS CULTURE NAZCA OF THE MANY METER GEO DRAWINGS





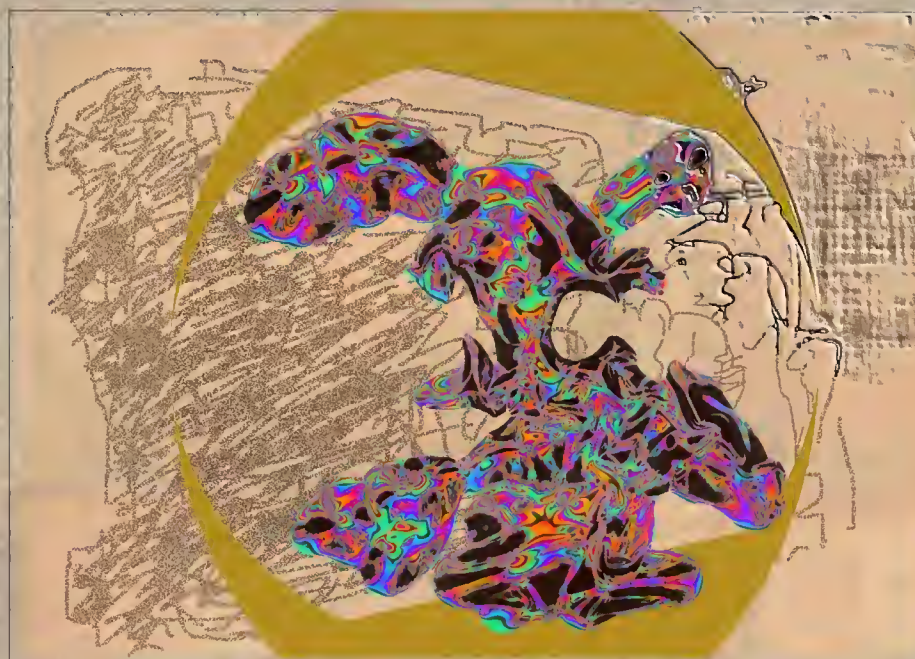
**“CRAHKAH” -GLASS-“ KYRGYZ: MOUNTAIN BAZZAR
STATE
IN REALM OF SPICE TRADE ROUTE WHICH REFLECTS
INTERNATIONAL WEALTH OF ASSOCIATION AND COLOR
VALUES OF MATERIALS AND TEXTILES LIKE A PALETTE
AND BAROMETER OF CURRENT STATUS OF WILL AND
COOPERATION INTERNATIONALLY...**



**ROMANSCH — PRE ROMAN DIALECT DISPERSED IN SWITZERLAND GLASS = “VAIDER”
CULTURE PRIMARILY LINGUISTIC, CLOSEST ARTIFACTS ROMAN MOSAICS IN PROV-
INCE OF RHAETIA (FLUX-RHEA) CONTEMPORARY RAILWAY VAST ROMANESQUE PY-
LON— ARCHES SUPPORTING THROUGH GORGE OF ALPS...**



“ULVSADI” CHEROKEE- “GLASS”: CULTURAL POTTERY FORMS ADAPT PENDENT DESIGNS OF CLOTHING AS STRUCTURAL MOTIONS INFORMING FACE MASKS OF POTTERY..



“Kelasaque” =glass: Yupik language– Eskimo: specialize in “finger masks”...



**EMILIAN LANGUAGE : "CARPI" = GLASS, BALOGNA
DWARF GALLERIES ON MULTIPLE LEVELS EXTEND AS
SENSE OF MATERIAL AND COLOR LEVELS OF
DIMENSION LIKE HATS IN FRESCO PAINTINGS.**

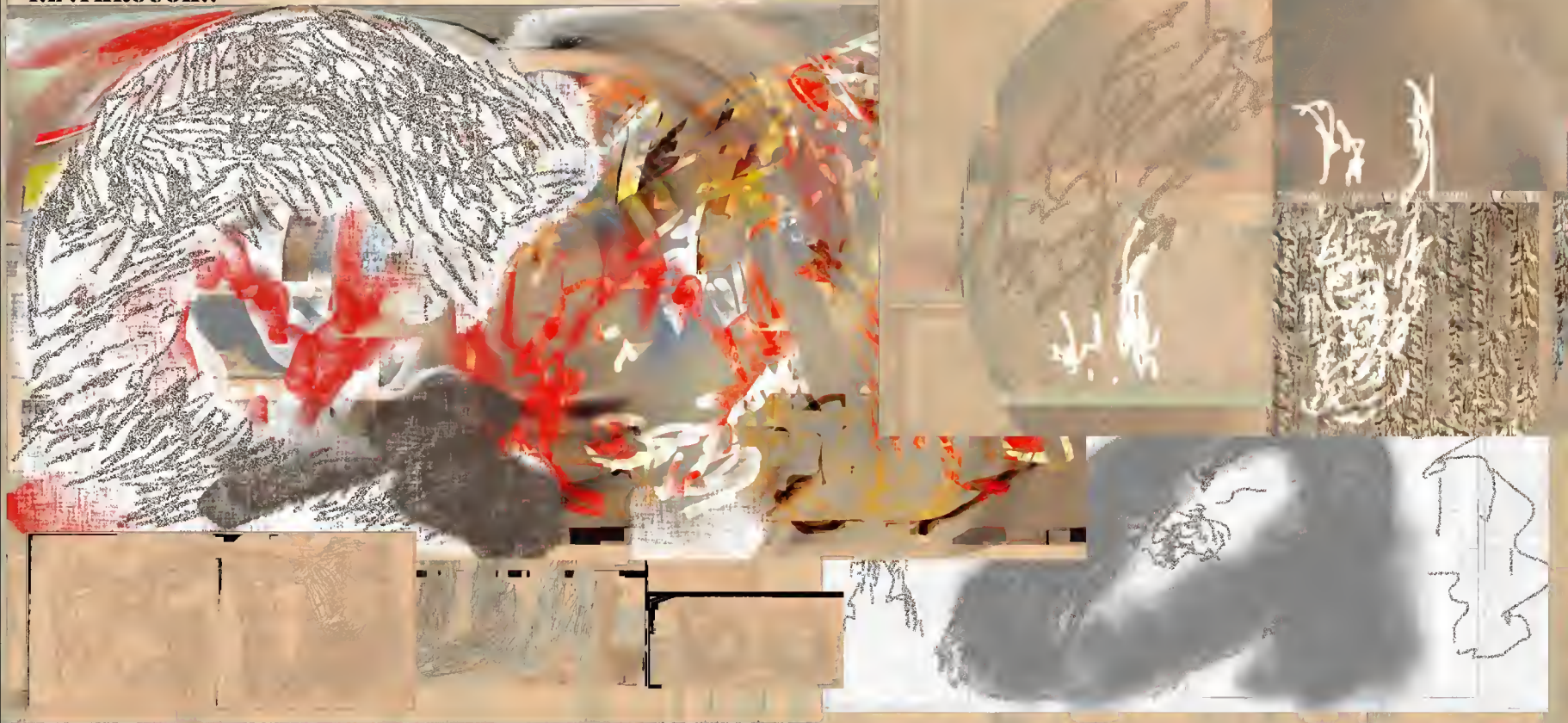
**> CAPITOL...
COVERED WALK WAYS MERGING**



**FAROESE (NORDIC ISLAND- HIGHLY INSULATED HISTORY-: “GLAS= GLASS: RECENT EVOLVED INTERESTS IN FORMAL ART-
GLASS ART: TRONDURR PATTERSSON- ABSTRACT BIRDS AND ENVIRONMENTAL GLASS AND MIRROR COMPOSITON/
ASSEMBLAGES....MEDIUM CONNECTING WITH ASSOCIATION TO THE RUGGED ENVIRONMENT...**



**ITALIAN :BICHIERRE: GLASS- ABRACCIARI- RELATE TO-
I.E .THROUGH..**



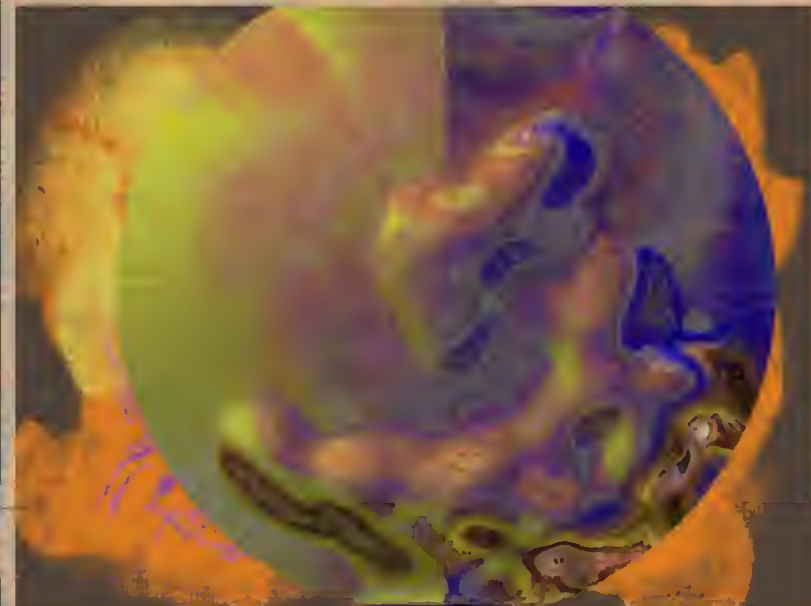
**FINNISH: LACI = GLASS
TEMPELIAUKION ATTRACTION**

**ROCK CUT CHURCH :TIMO TUOM SUOMALNEN
1961. (ROCK CREATES FINE ACOUSTICS- USED
FOR CONCERTS FREQUENTLY)
SHEM AND SHAUN DEFINITELY**

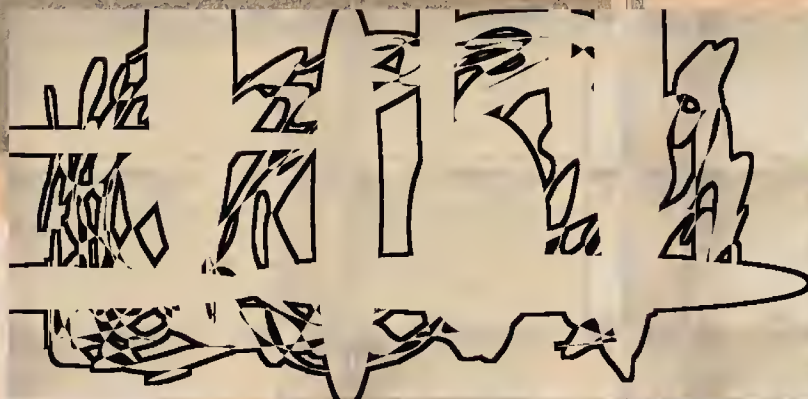


**CANNY FINNISH CAN BE FUNNISH FURNISHING LACI AS GLASS LUCID (LUCW LOOSE
AESTHETICS OF ALETHEIA TRANSPARENCY) TO LASER THE LACY LASSY JUMPED
OVER THE LAZY BOY AND SO WAS BORN A GLASS GALLERY OF PRAXIS AND TAXIS
AND EVEN THEN AND THERE AS NOW AND THEN A PROEM AROMA INGRES AN-
CHORED A ROMA AND GRACE OF GLACIERED GLASS HALVE A HALF AND HALF PAS-
SAGE IT IS TO BE IN TWO PLACES IN THE SAME TIME DRAWING EXISTENCE TO AC-
COUNT EXEL TO MARK AND MORPHEME MILE BY MILE RUNNING IS THE GALAXY
THE GALAXY IS THIS, THIS IS THE GALAXY OF GLASS VIKING EXISTENCE OF DIS-
TANCE AND LEXICOLOGY VIKED OF VISOUS VITRO IN VITO CHAOS KIOSK XIOS
DICEY ZEUS HOST AT MOST HOST AT LEAST SENSE AND NONSENSE SENSE AND NON-
SUCH REACTIVITY SPATIAL SPECTRUM**

**WARRAY: “BASO” =GLASS : PHILLIPINE PROVINCE : SUBJECT TO TYPHOONS CULTURE IS MORE IMMEDIATE : FLOWERS
DECORATING FOOD IN PROXIMITY WITH FABRIC AND CLOTHING STYLE CLOSELY REFLECTING AND OPEN TO SENSE OF MO-
TION AND DANCE CULTURE**



KGALI="GLASS" SOTHO PEOPLE (BUSHMAN) BUSHMAN CAVE ART CONTINUOUS TRADITION FROM 27000 YEARS AGO. FIRST CONTACT WITH GLASS PROBABLY FIELD GLASSES?../FORMS OFTEN HAVE STENCILED QUALITY (USED SIDES OF THEIR BOWS?) CULTURE STRUCTURES CREATIVE TIME TO DANCE, THE IMAGES REPRESENT NATURAL FORCES IN RELATION TO DANCE, OFTEN THE IMAGE QUALITY IS THAT OF EMERGENCE FROM HERD OR TRIBE AS "CATEGORY" MARKS ARE LIKE HERDS.





**TELUGA: INDIA: ANDHA STATE-
 GLASS= "LOTA" (TYPE OF TWO
 HANDED VESSEL WITH CONSIDER-
 ABLE INTERNATIONAL AFFECTION...
 THE CULTURE VERY VERY LEARN-
 ING AND GAME ORIENTED, CREAT-
 ING IN DEPTH DANCE STRUCTURE,
 DRUM, BELL, KITE BOARD AND LIT-
 ERARY PERFORMANCE GAMES ALL
 EMPHASIZING COMPLEX CORTICAL
 INTEGRATION. ANTIQUITY" THAN-
 JAVAR PAINTINGS AND SCULPTURE
 WITH SAME SENSE OF INTERACTIVE
 CULTURAL ZONES OF OVER ALL
 PLAY.
 TELUGA CULTURE ORGANIZES THE
 GAME PLAY THROUGH ALL AGE
 GROUPS, IS A KIND OF OCCUPA-
 TIONAL THERAPY PHILOSOPHY**

LOBJAN GLASS = BLACI
COMPUTER LANGUAGE, CULTURALLY NEUTRAL, LOGICAL
CONDITIONAL OR NOT LOGICAL
I.E. CONDITIONS REGARDLESS
OF CONTEXT

IF
IF AND ONLY IF
? QUESTION CONNECTION
AND
AND OR
-AND-
AND-NOT
EITHER-OR
REGARDLESS OF



POE-A “GLASS”= MIN NAN CULTURE: TAIWAN MATRIX OF CULTURE (SPICE ROAD BY THE SEA) MIX OF CULTURES EXTENDING BACK TO TANG DYNASTY... PARTICULAR BEAUTY OF WHITE (‘IVORY’) CERAMIC SCULPTURES OPENING SPACE.



**AZERI LANGUAGE- AZERBAIJAIN CULTURE : AZ = “GLASS”... ARMENIA AND ENVIRONS:
ANCIENT CULTURE INTEGRATES DECORATIVE ARTS INTO FINE ART, EARLY POTTERY
FORMS GENERATED AS SUPPORTIVE ARCHITECTURE OF FABRICS AND METALWORK,
CARPETS, AND BUILDING FORMS LINKED TO RELIEF FUNCTIONS THROUGH THE MEDIA.**



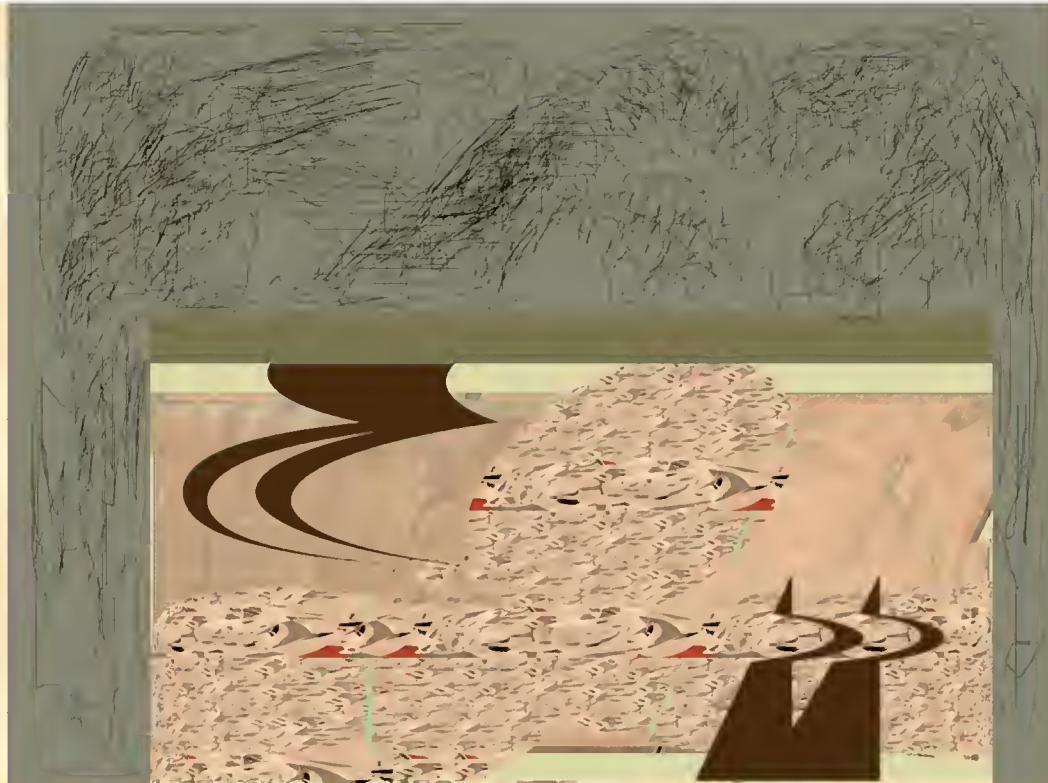
MALTESE : GLASS = "IGLEG"

**OLDEST MEGALITHS IN WORLD AND
MODERN GLASS COMPANY MIDINA
ORGANIC FORMS OF BLOWN GLASS.**



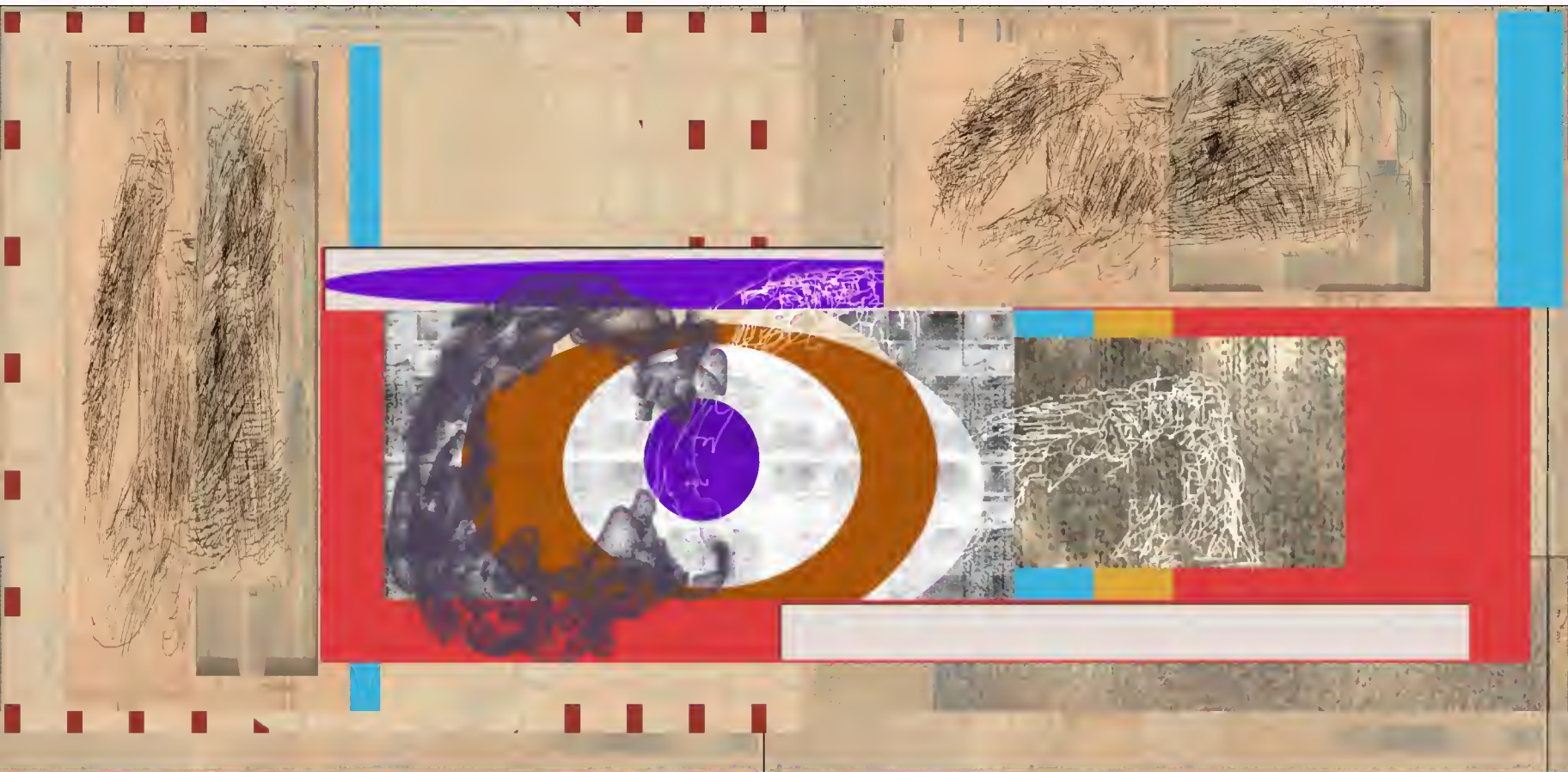
OCCITAN CULTURE "VEIRE" = GLASS
 SOUTHERN FRANCE CULTURE OF ARLES AND
 AVIGNONE" ROMANESQUE CULTURE AND
 AUTONOMOUS REGION OFTEN SANCTUARY
 FOR MEDIEVAL SCHOLARS: TROUBADORS
 WERE THE VOICE OF THE REGION, TRAVEL-
 LING AND SPREAD POLITICAL NEWS WITH
 SONGS, THEIR SOUTHERN DIALECT BEING IN-
 TELLIGIBLE ONLY TO THOSE OF THE LAN-
 GUAGE, WHILE THOSE THEY TOUCHED DID NOT
 COMPREHEND THE CRITICISMS THEY RE-
 CEIVED. WERE SUBJECT TO PERSECUTION
 AND ULTIMATELY TERRITORY TIEFED OUT BY
 THE CAROLINGIAN ORGANIZATION.

(MADAMOISELLES D'AVIGNON INDICATES THE
 DOUBLE LANGUAGE OF ABSTRACTION AND MI-
 MESIS) NORTHERN FRENCH (THE REALM
 CRITICIZED) WAS CALLED LANGUAGE D'OEIL...
 TAKE IT AWAY....





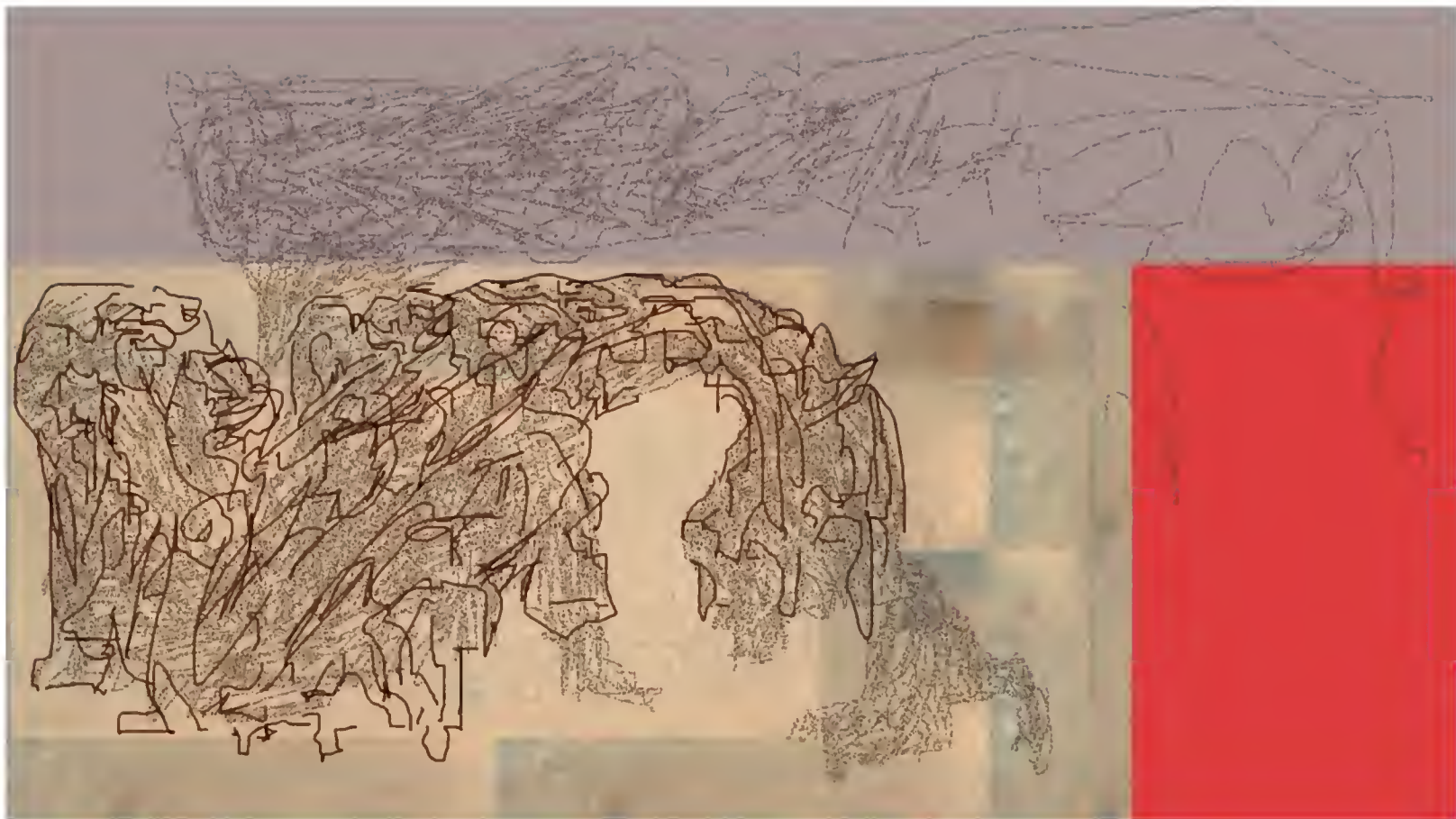
**BASHKIR CULTURE (URALS) GLASS = “BIVAL” : PLAYFUL INTER-
ACTION OF NATURAL FORMS STATUS AND REFINED FABRICS IN
CLOTHING AND TRADITIONAL CULTURAL CLOTHING AND ACTIV-
ITY FORMS, SENSE OF HORSEMANSHIP BALANCE TO WEIGHTS
AND COLORS AS A CORPOREAL REALM -ULTRA SENSUAL.**





**WELSH: "GWYDR " = GLASS... WELSH STONE AGE PRESENCE: UNIQUE
PROTO CELTIC RACE, THE COPPER AND BRONZE AGE SMITHERY AR-
RIVES TO WELSH ARCHITECTURE IN AN ABILITY TO SKEW ORTHOGO-
NAL STRUCTURES AWAY FROM ROMANESQUE VIA A PROTO CUBISM :
DUCHAMP OBLIQUELY REFERS TO THIS IN "WATERFALL" DOOR...**

(CHAPTEW CASTLE DOOR)



Haitian Creole: glass = 'ye' : creole > language in formation showing innate nature of language; between cultures the creole "bottle" or voodoo wrap likewise carries the information of "trophy" as trope become language through a cultural transaction of event.



Vilamovian language: small town in West Germany –Islamic,German

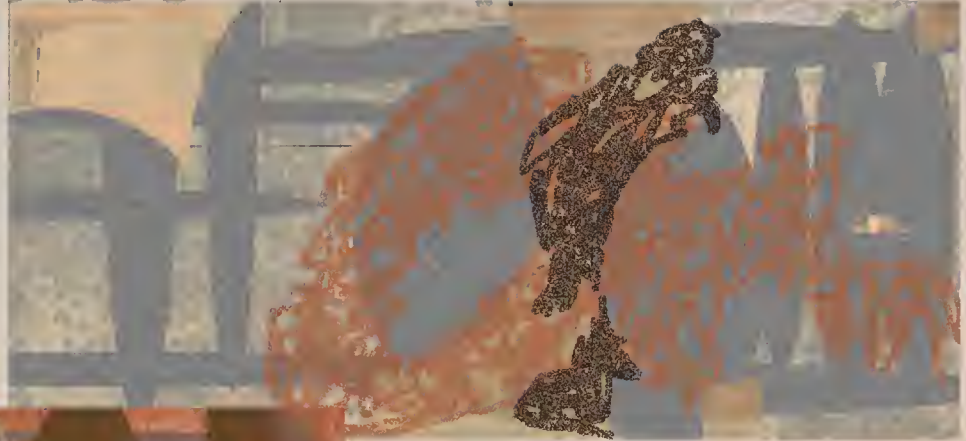
“gloos” = glass : only 70 speakers

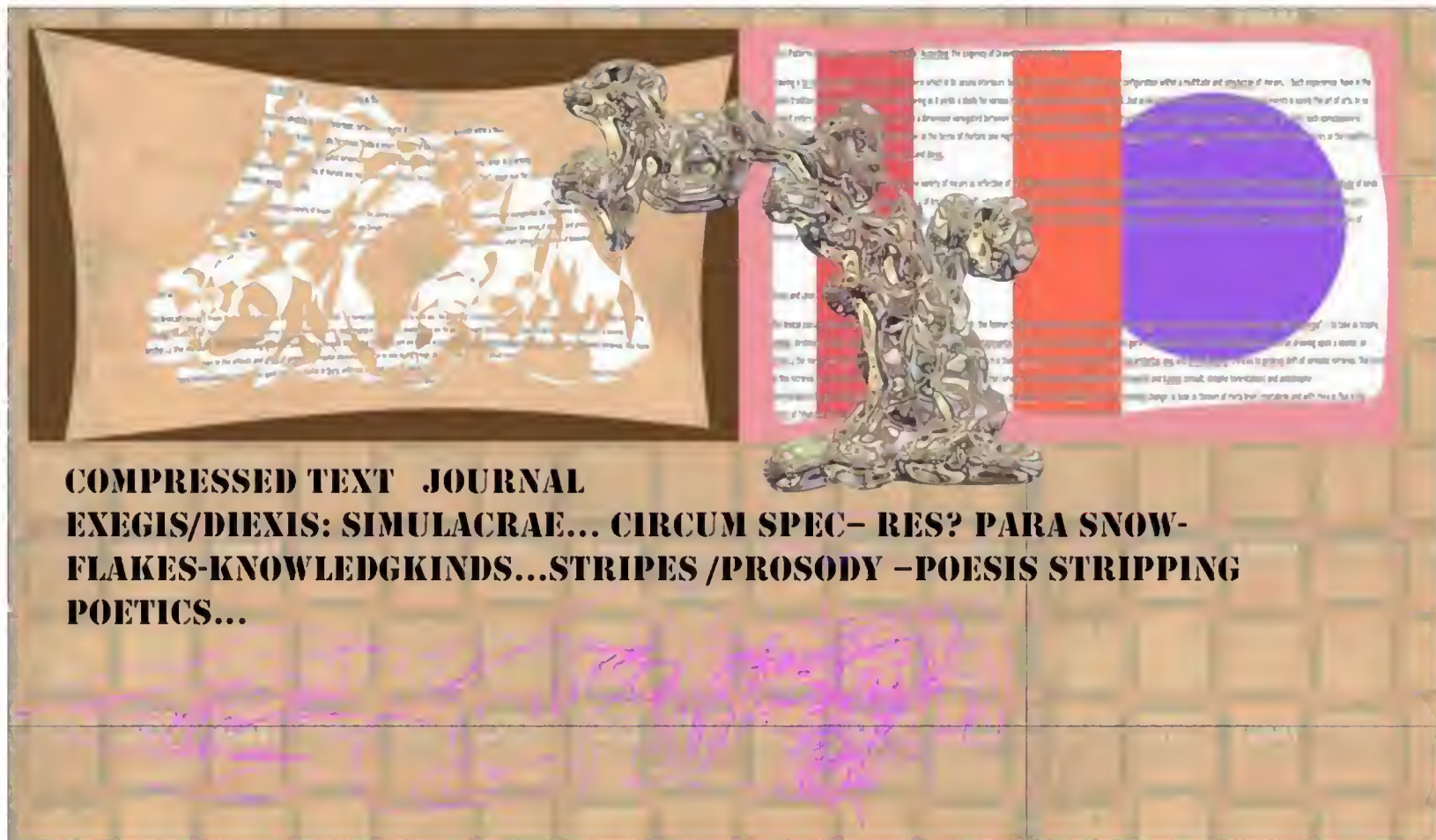
Town architecture drops and advances

Dwarf galleries about broad streets and dress

Likewise light fabric layers , color dyed to

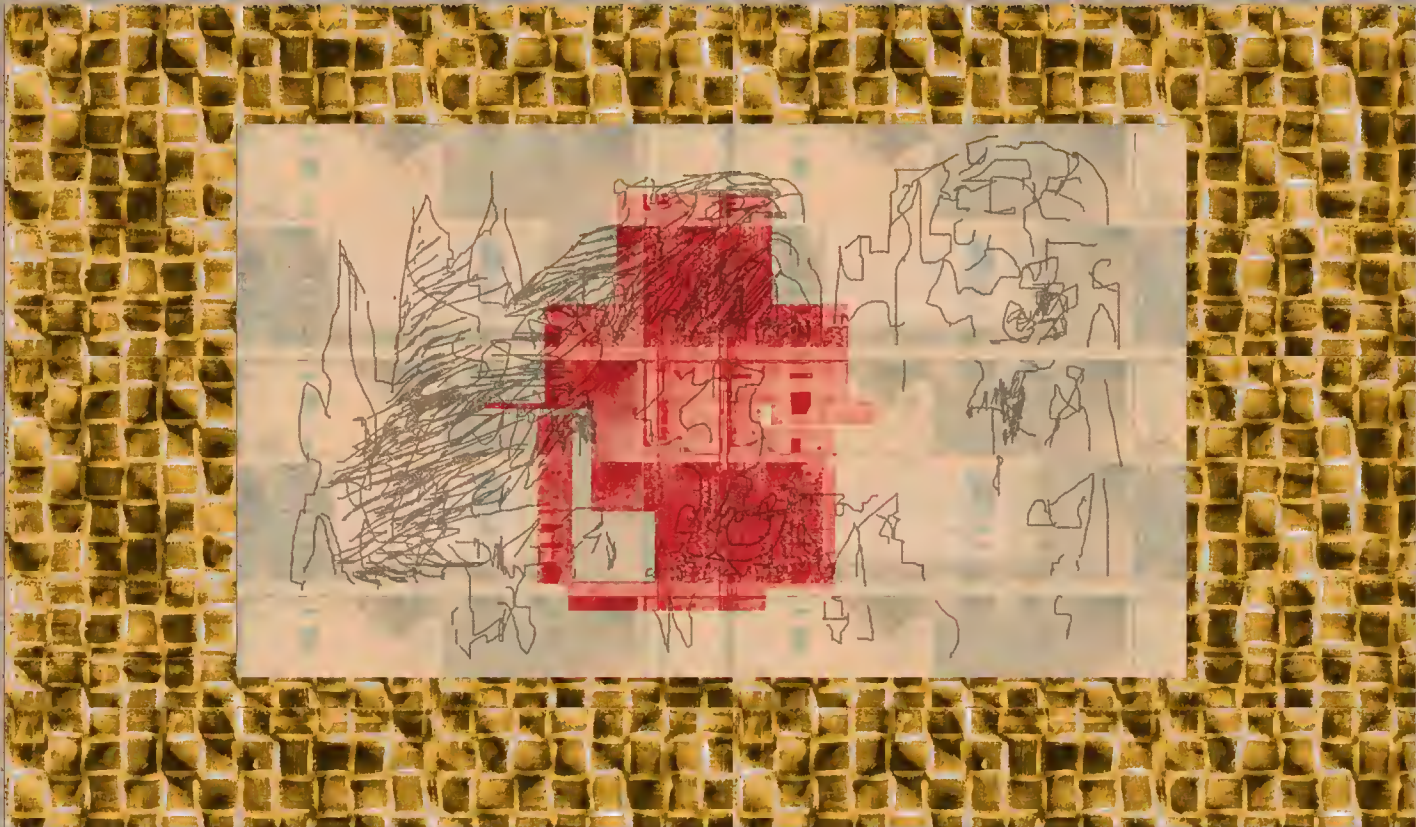
Emphasise spatial layering.



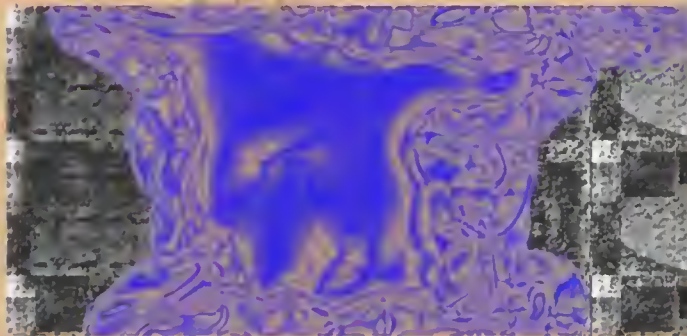


**COMPRESSED TEXT JOURNAL
 EXEGIS/DIEXIS: SIMULACRAE... CIRCUM SPEC- RES? PARA SNOW-
 FLAKES-KNOWLEDGKINDS...STRIPES /PROSODY -POESIS STRIPPING
 POETICS...**

HINDI: GLASS= SHEESHA : HINDI BASED ON SANSKRIT (STRUCTURAL LANGUAGE WITH NO PARTICULAR COUNTRY) SANSKRIT IN TURN A WORD COGNATE OF ASSYRIAN “SKIRRA” OR SLING, MOTION FROM ABOVE “ELEVATED STYLE”

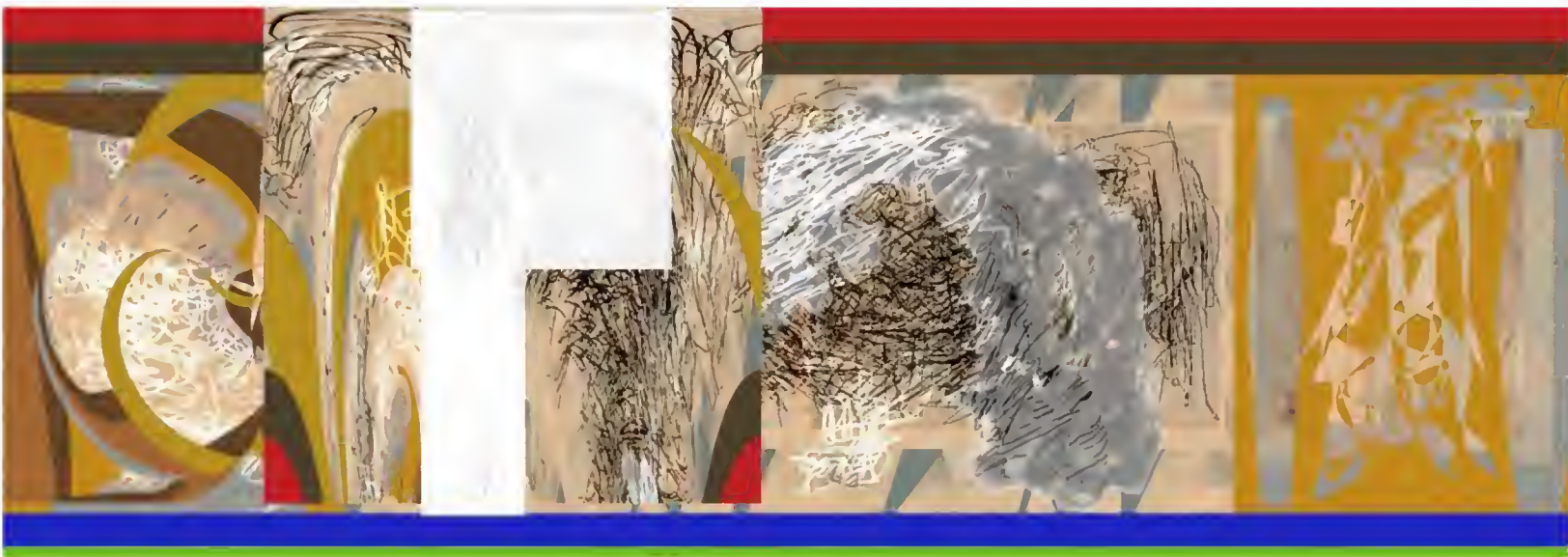


**NGAZIDJA COMORAN :GLASS= “MDUMUMMA ISLAND NATION GALAPOGOS OF INDIAN OCEAN:
SPECIALIZE IN
CABINETRY CARVING AND ISLAMIC INSTALLATIONS.**





“GLES” GLASS IN WEST FRISIAN : DUTCH ISLAND CHAIN SO WILD THAT THE LANDSCAPE ITSELF IS THE CULTURE. SIMILAR IN FEELING TO SMITHSON’S JETTY– WHO WAS PROBABLY QUOTING THE SENSIBILITY TO SOME DEGREE... HORSES APPEAR TO BE THE “MORGAN” STOCK...





INTER-TRACTAETUS
"QUOTE" (LEANING ON WINDOW)



NEWARI GLASS= “KHA”
PEOPLE OF KHATMANDU VALLEY:
YOUNG GIRLS MARRY THE SUN, HIGH
DESIGN STRUCTURE OF DIFFERENT
LEVELS OF CONSCIOUSNESS IN ALL
CULTURAL RADIANCE THROUGH
SCULPTURE, JEWELRY, FABRICS:
TIBO BURMAN: APPROXIMATION OF
A TIBETAN NATION.... VERY UNIQUE
BUT ANCIENT CULTURE.

LUHYA -KENYAN TRIBE: GLASS = EGILASI; ORGANIC SHAPED DRUMS ALMOST CERAMIC QUALITY.



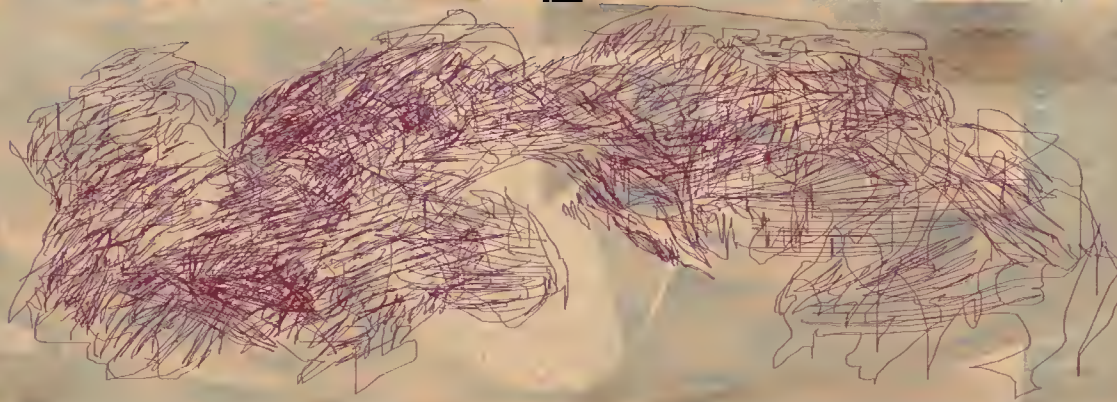




**DOLMITE GLASS
(RECYCLED DOLMAS)**

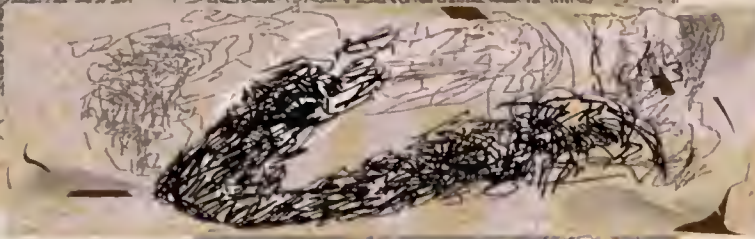
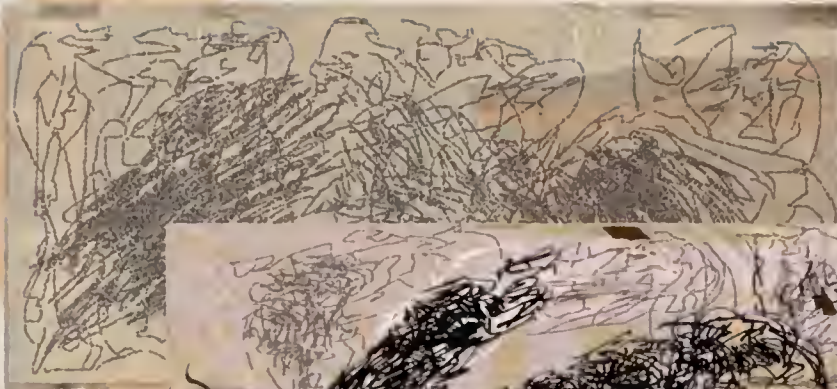






SANSKRIT SANS SCRIPT

**SAMOGITIAN: "STEKLOS" = GLASS
CULTURE OF SELF TAUGHT SCULPTING
FOR HOME MADE MONUMENTS ON
SMALL SCALE INDICATING SECULAR
AND RELIGIOUS CYCLES EVENTS AND
OCCURANCES. MARKERS ARE
"SANCTIFIED "BY PRIEST AND WHILE
AWAITING SANCTION MARKED BY
FLOWER WREATHS.**





KOREAN: GLASS= KO: CULTURE SPATIALLY EXTENDS AND BUILDS ON A SENSE OF CUSP AND SLIPSTREAM THE ORIGINARY MORE COMPACT ARCHITECTURAL BRACKET, RELEASING DECORATION FROM MASS INTO EXTENSION AS A STRUCTURAL SALIENT OPEN TO NATURE.







**MORPHOLOGICAL ARROW NOTE: MALAYSIAN LUIN BAWANG CULTURE: MUST SHOOT PAPER AIRPLANE OUT OF TREE BEFORE COMMENCING CEREMONY... GLASS =GELAIS
WHETHER YOU ARE OR NOT THE TRANSLATOR SAYS AT ANY RATE A BOTTLECK CAN BE
USED FOR TUNING A SLIDE GUITAR WHILE WAITING...**



translator



SANSKRIT PANE

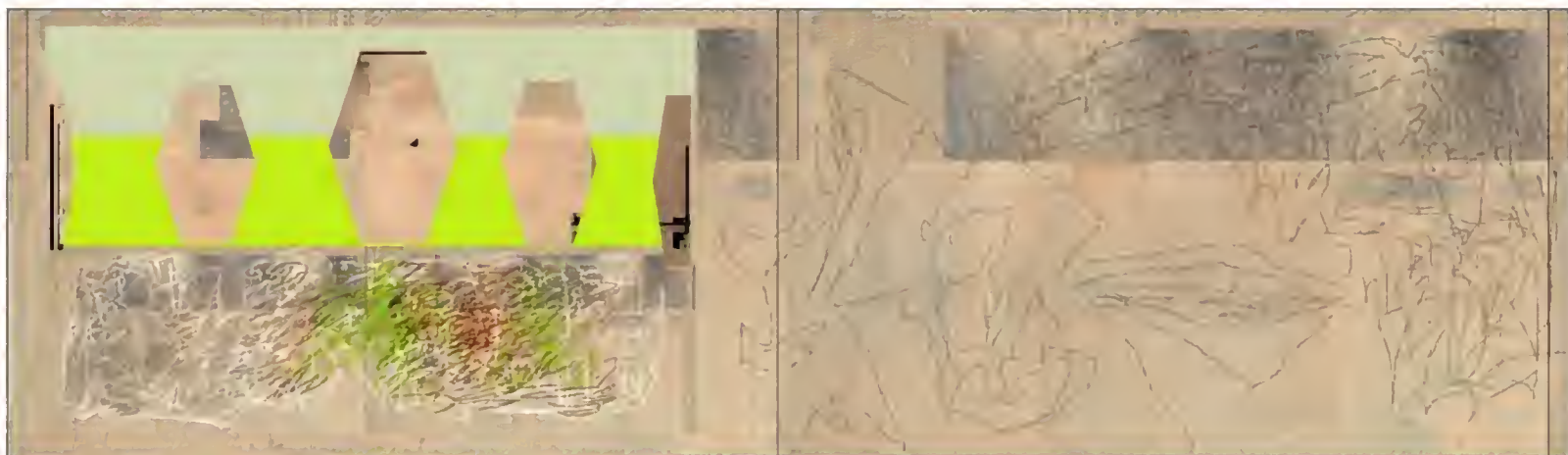
citraNaparaNA
computer drawing

DRAWING PLANE

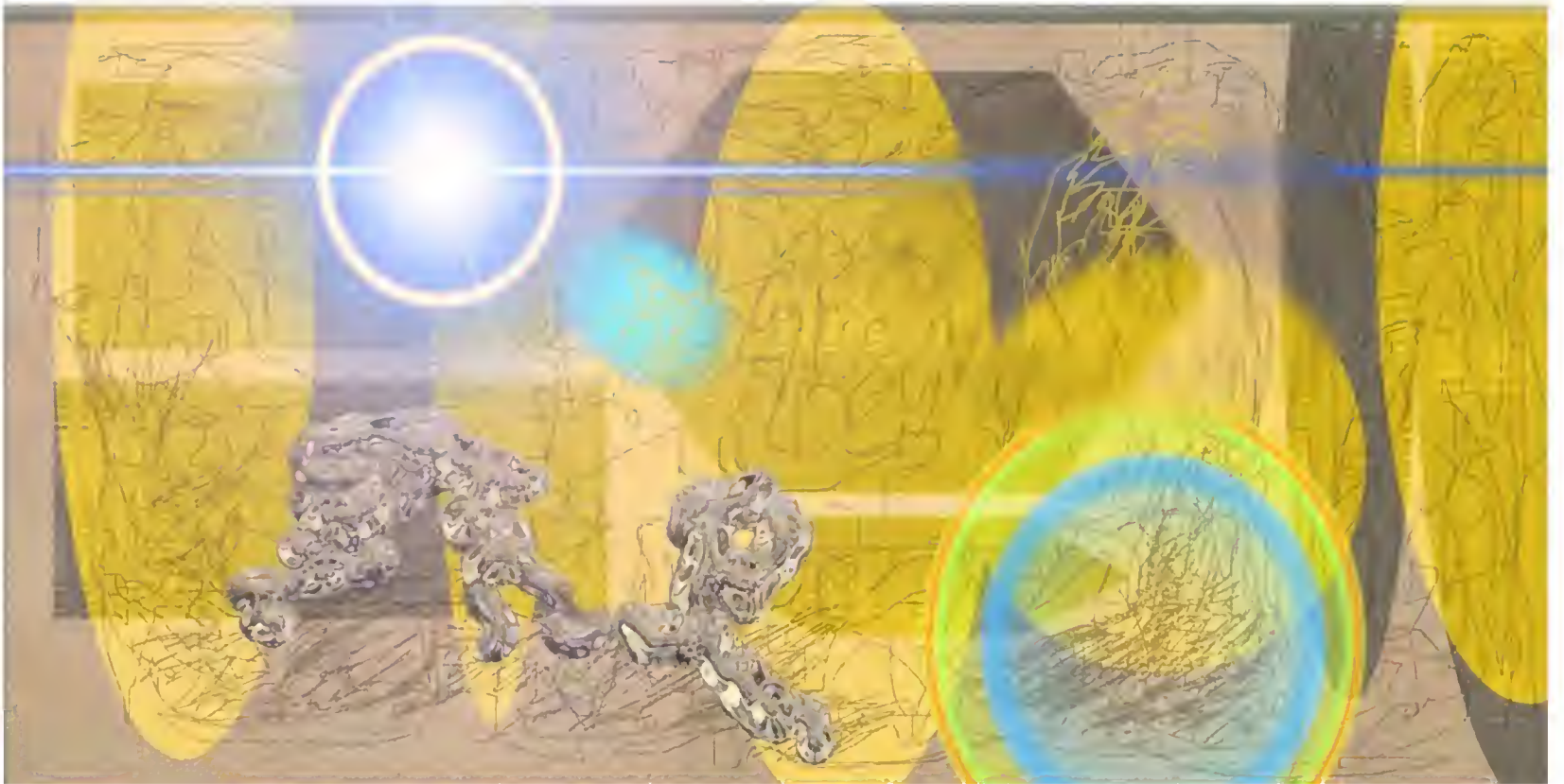






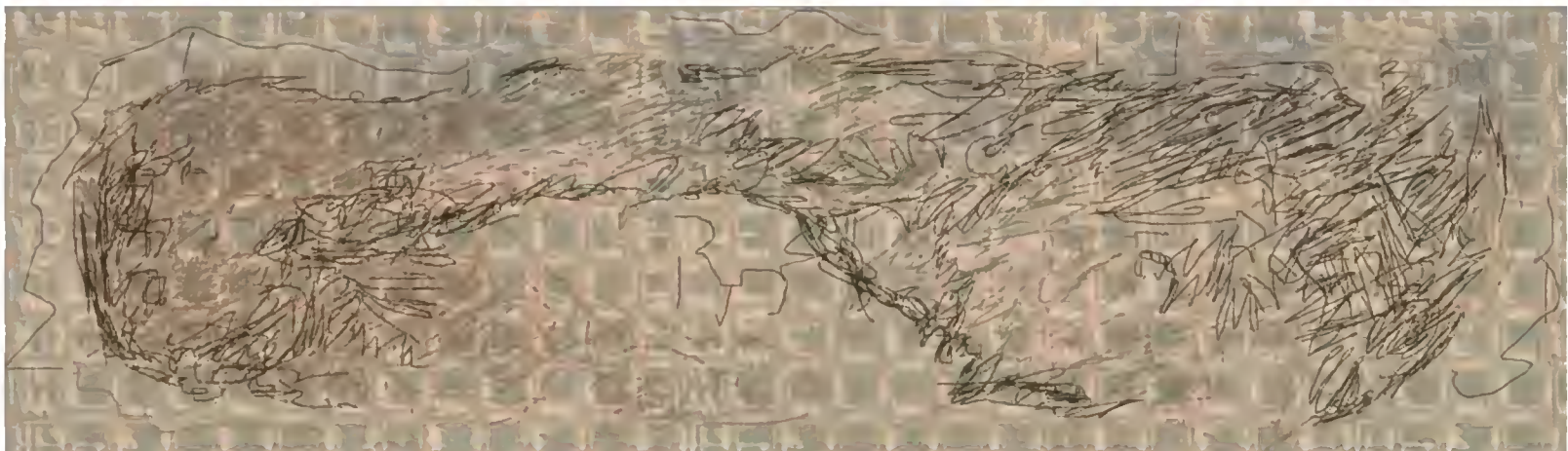










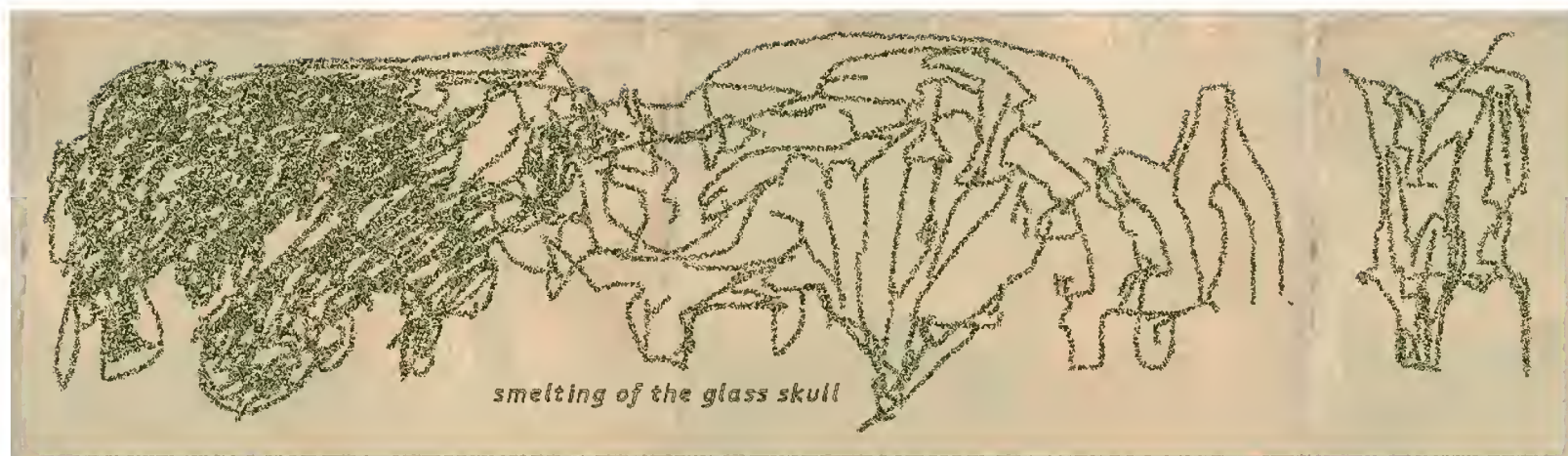


TRANSITORY ALLEGORY: RAMP/PILAEDRUS(LUMINOUS BEING...EKEI/BOLO) ,





TRANSITORY ALLEGORY-PRINTOUT- PHAERON (BLOSSOM)



smelting of the glass skull





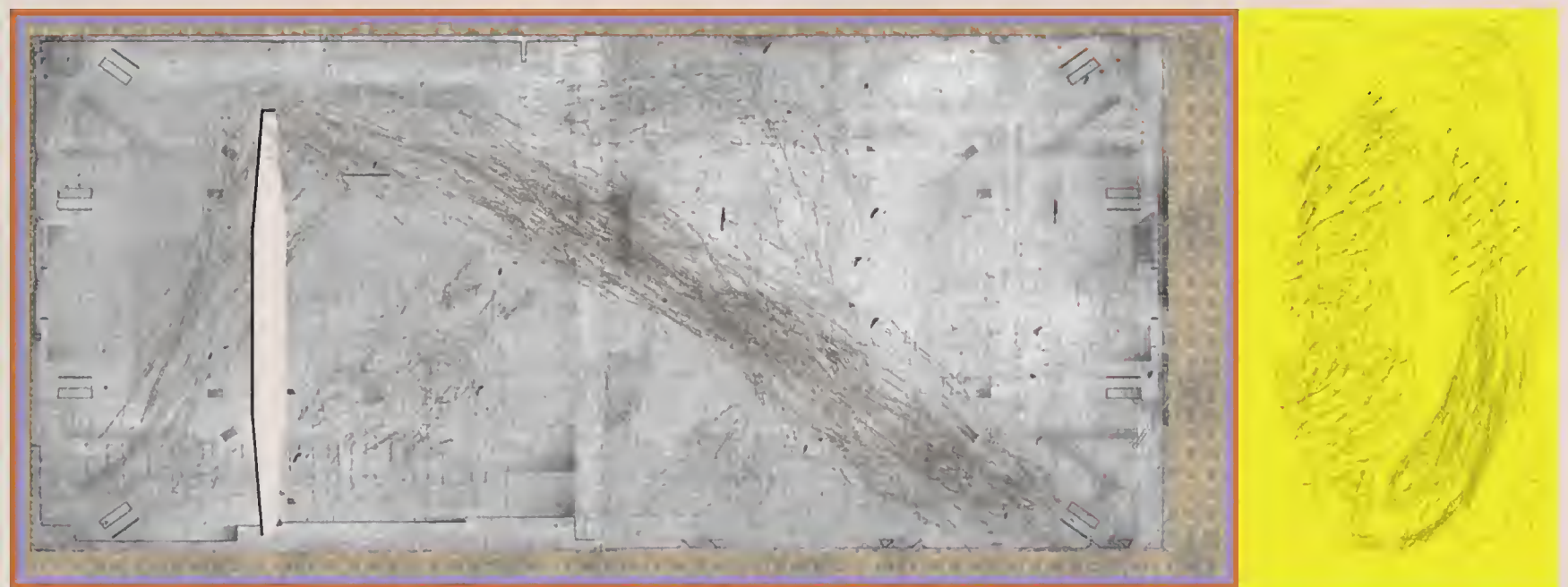
Praegens Constructio: verb/noun: drawing a drawing





ETCHED GLASS: CROSS
-BOW : FILAMENTS VIA
STRAW W HEATED GLASS
È SHOT THROUGH
SEVERAL ROOMS (ORIGIN
OF GLASS FILAMENT:
OR OTHERWISE- GLASS
SKULL WITH GLASS WIG.
NOBILITY (CABINNEIRI)
WORE SUCH—YOUR EAR-
WIGGERS W. GLASSES...
ORIGINAL OUTRIGGERS
ENTER THE LOOKING
GLASS ENTER R THE
NIGHT.

SLIDING GLASS ATTRIBUTE : “CAMARA”-SANSKRIT- FLY WHISK (CAMARA IN CAMERA) ...



translater





first glass of the house broken ghost in the sliding glass

